

Kine WEEKLY

Raw Stock:
Moves
in U.S.



THEY'RE NEWS!

Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson in "WEEK-END AT THE WALDORF" . . . atom-bombing records at the Empire! First week hit all-time money high; 2nd and 3rd huge; holds a fourth!

Hedy Lamarr, Robert Walker, June Allyson in "HER HIGHNESS AND THE BELLBOY" . . . just trade shown—and just perfect for the box-office! Another gay, romantic hit from producer Pasternak!

Robert Taylor, Vivien Leigh in "A YANK AT OXFORD" . . . the most requested re-release in M-G-M history! Trade show to-day!



Dorothy Whipple's Best Seller Comes To The Screen

•

MERVYN JOHNS · NORA SWINBURNE
ALFRED DRAYTON · JOYCE HOWARD
JOAN GREENWOOD

in

"THEY KNEW MR. KNIGHT"

"This is an excellent British Film"

"Daily Herald"

"I applaud it for its acute observation of family life"

"Daily Express"

"A sincere and out of the rut entertainment"

"Daily Mirror"

"Immensely refreshing . . . The characterisation is convincing and
the acting restrained"

"News Chronicle"

"It's a refreshingly unusual picture that's full of fine performances"

"Sunday Despatch"

"Moving and sincere"

"News of the World"



A G.H.W. PRODUCTION

Produced and Directed by Norman Walker

•

Distributed by General Film Distributors Ltd., 127/133 Wardour Street, W.1

Kine^{matograph} WEEKLY

No. 2,001.

Thursday, August 23, 1945.

Vol. 342

M-G-M Plans 16-mm. Distribution

Arthur Loew and
New Markets

THE creation of a new 16-mm. division of the M-G-M international organisation to distribute features and shorts, as well as educational and documentary films, has just been announced by Arthur M. Loew.

The new division will supplement the existing M-G-M international distribution set-up. At Loew's International headquarters in New York a special staff has been created to develop this new film market. They are 16-mm. experts who, after training in the U.S., will be attached to the various territory managers.

"Overseas distribution of M-G-M pictures in 16 mm.," said Mr. Loew, "is expected to begin about January 1, by which time every M-G-M release will have its 16-mm. counterpart."

"What will happen, in my opinion, is that 16-mm. film will open up a vast audience for pictures that 35 mm. either never reached or barely touched. These are the people who live in isolated communities or in towns too small to support a regular theatre."

It is stated that the U.S. Government is greatly interested in the widespread use of both educational and documentary films, and that M-G-M will closely co-operate with the authorities.

BRITISH RAW STOCK STILL HELD FOR GOVERNMENT USE

U.S. Lifts All Controls on Sale and Manufacture

HOPE that additional raw stock may be released for civilian purposes has been raised in this country by the announcement of the removal in America of all restrictions.

The Board of Trade, however, informs the "Kine." that there is little likelihood of any early increase in the commercial allocation.

Two new situations have arisen concerning the position of raw stock allocation.

In America, according to the KINE's New York correspondent, Government control of raw stock in to end momentarily, with Army and Navy requirements cut by 75,000,000 ft. this quarter, making that amount surplus for civilian use.

This means that all restrictions are automatically lifted on both the sale and manufacture of raw stock in the U.S.

On the other hand, the British Government is taking no action in respect of considerable orders for raw stock issued months before the cessation of hostilities with Japan.

A Kodak official told the KINE. yesterday that the company has been given no instruction from any Government department as yet to relax orders. The laboratories are working at full pressure turning out orders.

Kodak has, as yet, had no indication as to whether the American Kodak company will be able to supply any raw stock to this country.

If any stock was sent to this country a licence would have to be

granted by the Board of Trade, which is already worried over the position of currency between the two countries.

"We don't want to import from America unless necessary," Kodak states.

It is hinted that if the British Government cancels its present stock orders the firm will be able to supply the Trade with considerable footage, subject to B. of T. sanction.

At the present moment the British Kodak company is contacting the American company for full details about the stock position.

B. of T. Explains

The Board of Trade, in a statement to the KINE., points out that it is very unlikely that the release of rawstock in the U.S. will result in any immediate increase in civilian allocation in this country.

The difficulties of currency prohibit the expensive methods of importing "coated" stock. We are already importing all the base which it is possible to cope with in British laboratories.

Unless more labour can be provided for putting the emulsion on the film base, no further base will be imported.

Government Orders

The B. of T. further points out that the various Government departments have been considering the cancellation of rawstock orders placed with manufacturers in this country, since the cessation of hostilities.

It is at present "too early" for a statement. One is likely to be made in a few weeks.

In any case, the Board adds, it must be remembered that Government stock orders cover the printing of copies of entertainment feature films for the Services in this country and overseas.

Italian Film Situation

Film operations in Italy hitherto controlled by the Army will be resumed by British and American renters concerned as from September 15.

A New York cable states that the American companies will receive moneys held in *exon* for the exhibition in Italy of forty Hollywood films.

RANK TRIES FOR KINEMA SITE IN DUBLIN

From "Kine." Correspondent

J. ARTHUR RANK has been negotiating in Dublin for a site for an Odeon theatre. So far his efforts have not been successful, but the "Kine." understands that the negotiations will continue; if not for the site he had in view, then for another elsewhere.

Rank has been negotiating for a large corner block of buildings at the end of O'Connell Street, which already houses several kinemas, including the Savoy, Metropole, Adelphi, Grand Central and Astor.

He already has, or had up to a very recent date, an option on the purchase of premises belonging to the Hospital Trust, which formed part of the block Rank has had in mind, the purchase price being £25,000.

It is understood that the project is being held up on this proposed site, because at the moment another property owner is reluctant to sell interests in the block.

British Colour System

The early launching of a new British colour system, Anglocolor, is announced.

The process involves a single emulsion with three colours direct rendering negative to positive systems by coupling agents. No auxiliary equipment is required either in taking, processing or projection.

It is the invention of Dr. Michael Martinez, pioneer of colour photography whose patents are embodied in the basic principles of well-known colour processes.

M.A.P. RETAINS TWO STAGES AT SOUND CITY

Ruggles Starts Next Week

SOUND CITY studios is going to resume production on September 3 with Wesley Ruggles' much-talked-about "London Town," starring Sid Fields.

Norman Loudon, chairman and managing director of the studio, told the KINE. this week that it has taken since May to clear and organise the two large and one small sound stages.

The Ministry of Aircraft Production, he says, is still holding up a line of productions by retaining control of the other two stages.

"It is utterly ridiculous," he said, "that our work should be held up for the sake of a few crank planes that look as if they will never fly."

"If the Ministry was to move out to-morrow we could get ahead

with putting up sets on these stages the day afterwards.

"We would certainly have another production well ahead before the end of the year."

Labour Position

Regards labour, Sound City has been fortunate. The studio retained most of its key men during the war when they were engaged on decoy work.

"But," added Loudon, "something should be done by the Government to see that the production industry gets the labour it needs."

Wesley Ruggles arrived in this country in the early summer to plan the production of "London Town," under the auspices of J. Arthur Rank. The film, produced in Technicolor, is to be based on the American pattern of musicals.

**World-
Wide
Coverage**
on

**BRITISH
MOVIETONE
NEWS**

KINEMATOGRAPH WEEKLY

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Sub-Standard Issues

FOR some years the development of 16-mm. film as a possible competitor to standard film in the entertainment picture market has been both a topic for speculation and concern among some sections of the Industry.

Now, M-G-M's announcement of the creation of a 16-mm. international division, among the objects of which is the marketing of all M-G-M features on sub-standard stock, puts an end to speculation and brings the fear of competition into the open.

We have no facts at hand yet to enable us to say whether that fear is justified, but it is certain that a big development that will have far-reaching repercussions has taken place.

For many out-of-the-way areas in all parts of the world this 16-mm. organisation will be an inestimable boon. But the film Industry will need to keep its eyes open.

Should 16-mm. features and entertainment shorts come to this country, exhibitors would have to see to it at the outset that there were reasonable agreements between themselves and the renters; and there would have to be some kind of zoning for the protection, especially, of the small exhibitor.

Moreover, it would be essential that the safety requirements of local authorities in respect of 35-mm. exhibition should apply to its sub-standard opposition.

The problem of competition in overseas markets is one which our own renting houses will have to watch with close attention. But Arthur Rank, at least, is not without 16-mm. facilities himself and he must have a pretty shrewd knowledge of the possibilities.

As regards the public, where there are no kinemas at all, there can be no doubt of the reception that will be accorded to 16-mm. entertainment.

But, should sub-standard attempt to compete in areas where there are already established kinemas, would it get such a warm reception? Most people are conservative, and the comfort of the average kinema and its familiar homeliness means a great deal to them.

Whatever happens, the arrival of 16-mm. film is a fact that has to be faced. It is progress, and you can't stop progress. But you can harness it.

Long Shots

DON'T look for any changes or revolutions as a result of the appointment of Sir Philip Warter as chairman of A.B.P.C. There won't be any. That assurance is received from both Sir Philip Warter and Max Milder.

"Sir Philip has been elected chairman of the board," said Milder, "and that's all there is to it." Sir Philip's statement you can read in our front page.

I can only add that the choice of Sir Philip, with his Board of Trade, kinema and legal connections, is a good one.

DOES the decision of M-G-M to stage the first post-war night show indicate the disappearance of the one war time control welcomed by reviewers and independent exhibitors?

Mervyn McPherson assures me that there is no intention of the trade show of "Perfect Strangers" creating a precedent.

The occasion is a special one, he says, as it combines elements of charity premiere, Press show and trade presentation.

PREMIERES of outstanding pictures have been a commonplace of West End war time night life, Mac points out, and the special appeal of this, the first offering of the new M-G-M-Korda set-up is in a class by itself.

Consequently he says we are inviting London representation of the entire Press of the world together with a number of exhibitors.

Those exhibitors who cannot conveniently attend the Empire show on August 30 will have the opportunity of attending a subsequent showing.

WELL, that alibi seems satisfactory, but I hope the example won't be followed by other renters.

Night shows were a wanton sacrifice of leisure in pre-war times. The reviewers don't want these. The independent exhibitors are, with few exceptions, hostile and the Press critics won't have them. All that's left are the socialities and deadheads who, if a film does not meet with their approval, are the first to damn it by word of mouth.

The circuit chiefs, who are privileged and see all films privately in their own time, don't come into the argument.

BOTH V-Days have passed without much trouble to exhibitors. Damage done was negligible, and mainly to front-of-house displays.

Business was patchy, and generally below normal Bank Holiday standards. Altogether, I imagine showmen are now breathing sighs of relief that it is all over, and preparing to settle down to cope with post-war competition.

ONE subject which will be in the minds of most of them during the coming weeks will be prospects of reduction of the En-

tertainment Tax, for the new Budget will be declared in October.

I hope that their efforts will not be limited to speculation. Now is the time for the C.E.A. to carry out a campaign that will place the Industry's case before the Chancellor, with all arguments weighed and a unified policy.

WITH a nice sense of topicality, the Manchester Cinematurians, through the efforts of secretary S. Redford, have arranged a debate between E. H. Whittell and Dennis C. Walls.

The subject, of course, is the technique of showmanship. Both men are experienced in management. Whittell has the Empress, Preston, and Walls is general manager of the J. F. Emery circuit, Manchester.

THE contest will take place early in September, with Whittell defending his anti-stunt point of view, and Walls taking a somewhat different line.

I'm told that great interest is being taken around Manchester in this controversy; and there should be a "full house" at the Regal, where the meeting is to take place.

ONCE again an Odeon premiere will be the first event of the kind to follow a V-Day. Indeed, it will be the first peace time premiere to be held in London.

The film to be shown is "A Bell For Adano." The occasion has been arranged by Lady Stanley of Alderley, in aid of the National Association of Training Corps for Girls (County of London).

What with this and the threatened restarting of evening trade shows, it looks as though things are getting back to normal.

FIGURES that throw a new revealing light on an old injustice were quoted by R. C. Bromhead at the annual general meeting of the C.T.B.F. when it was made abundantly clear that local authorities are not contributing their fair share.

Bromhead pointed out that the contribution from the L.C.C. is niggardly; and the fact that nothing at all came from Liverpool must be extremely galling to exhibitors in that area.

IT seems to me a matter of simple ethics that the Trade which lays the golden egg for charity should at least get a small spoonful of the meat assured to it.

But Bromhead tells me that, in spite of extensive campaigning, it is not uncommon to receive letters of refusal from Local authorities almost ill-mannered in their summary rejection of the Industry's claims.

I SEE that the local education authorities up in Barnsley have reaffirmed their decision not to let the local school children see "Henry V" as part of their normal education.

While the old arguments against

children seeing films have been paraded once more, there has been more to the matter than that.

IN practice Odeon has asked the Education Authorities to cover the country for permitting children to see the film as part of their normal schooling. In a great many cases this has been accorded, and to the obvious advantage of the pupil, who is more likely to appreciate Henry V after seeing the film than by merely writing a hundred lines from it.

MANY educational experts take the view that school schedules have been seriously disturbed through evacuation and air-raids during the past few years, and are against any further interference.

Hence the scheme is frequently turned down when in normal times it would have been accorded.

So it would be wrong to assume that educational people are not mindful of the enormous value for good in a picture of this sort.

MORE recognition of the efforts of independent exhibitors comes with E. T. Carr's announcement of an exploitation competition for "Henry V," as a result of suggestions by independents.

Very few films can have been so powerfully put over as this one; and the new competition, coming on top of Odeon's great and sustained drive, will ensure the film big publicity throughout its long release life.

GIVE Britain a square deal. That is the plea made in a recent edition of the American review service, "Harrison's Reports," with reference to Arthur Rank's visit to the United States.

The report comments: "Harrison's welcomes the competition Mr. Rank proposes to bring to the American film industry and wishes him success."

Since whatever success Rank achieves must be to the detriment of the American home market, the attitude adopted by "Harrison's" is all the more significant.

IT came as a surprise to Wardour Street to read in the lay Press over the week-end that Bruton Film Productions, Ltd., of Piccadilly House, was planning to build a £3,000,000 film studio on the dottingdean downs, near Brighton.

This bold statement was as much a surprise to Bruton Film Productions!

The fact is that "certain big interests" are planning the venture and Bruton is interested only in actual production at the studio if it is put up.

THE venture has been described in glowing descriptions of luxury star-hotels, with the usual "whose behind it?" mystery.

The fact remains that it will be a long time before exhibitors in this country can find sufficient spare material and labour to do the necessary repairs to the kinemas; it will be even longer before a new studio can be put up.

A Bruton spokesman told me: "The project is being backed by a very large company. There will be a statement made in a week or two."

THE STROLLER.

Close-Ups

by
SCREENCOMBER

Science Section

SCIENTISTS are horrified at the suggestion that their new Atomic Bomb sears to death everything living, human or animal. While admitting that it certainly radiates a heat some 3,500,000 times greater than the sun, they claim there is nothing really inhuman about it because the victims have already been turned to vapour before they turn on the heat. Perhaps the part played by "Screencomber," the human guinea-pig in earlier experiments on the bomb, has not been sufficiently stressed.

For some years now the landlord of a certain hostelry in the War-dear vicinity has been conducting his own private investigations with a liquid he laughingly and, so far as Scotland is concerned, libellously describes as Scotch. "Screencomber" not only volunteered to assist in these experiments but has paid good money over the counter for the privilege. One short snort of this liquid atom-smasher is enough to disintegrate the average person.

How It Works

MOST explanations of the new Atomic Bomb have been too involved and erudite. Perhaps our readers would better understand its action if we were to put it in more simple language. Instead of saying that the heat radiated is equivalent to 3,500,000 suns, it might be more easily digested if we were to explain that the hot air released is equal to at least 100 publicity blurbs.

Let us suppose, for instance, that our friend Arthur Allighar is the Atom. Around him is continually circulating, at tremendous speed, a group of superlatives, adjectives and infinitives—these are the electrons. Such a mass of whirling, twirling superlatives and adjectives generate so much hot air that eventually the infinitive is split, sending the superlatives and the adjectives flying in all directions.

Warning

IN a recent issue we told how the arrival of Max Milder into our district had led to uneasy rumours that a film magnate had moved into the village and that we, being the recognised authority on film matters, had been approached to state finally whether he was a film magnate or merely an impostor. Our offer to Mr. Milder to issue an authoritative statement having been ignored, we now propose to hand over the whole matter to Walter, the landlord of the Mitre, who thinks Ginger Rogers a cowboy star and doesn't know what all this fuss about Lauren Bugle is anyhow. Knowing our Walter, we must warn the Warner chief that before Walter is finished with a name like Milder, instead of being a film magnate the story is more likely to go round the village that he is anything from a weather report to a more tepid form of our old and mild.

"GLEBELANDS is a unique example of practical democracy," says R. C. Bromhead, Chairman of the C.T.B.F., who talks about the human story of the Fund in this article.

One Glebelands Resident Arrived by Rolls Royce: Another Was a Bombed Out War Baby

by

R.C. BROMHEAD

Chairman of the
C.T.B.F.

SINCE the Cinematograph Trade Benevolent Fund was formed it has helped 2,500 sick and distressed members of the Trade.

It seems a fitting time to tell something of the story of this organisation that is like no other institution founded to carry out similar purposes. The facts are shown clearly in the figures which are published on another page. The human story of our organisation is almost endless.

It begins in May, 1923, when, as a result of the deliberations of the Burnham Council, it was decided to form a benevolent fund for the film industry. I was asked to give my services as I had experience of the law and organisation of such a group at Gaumont.

Less than a year later the Fund had become active. It was operating then from Denham Street and its first major activity was the Garden Party at the Royal Botanical Gardens, for which Sir William Jury, for the rest of his life our staunch and munificently practical supporter, guaranteed a profit of £1,000.

In the same year R. C. O. Viveash joined us as secretary, and began that long period of excellent service to which tribute was paid at the recent annual general meeting.

The Fund, until the war years, was administered by a committee of three who investigated every request for assistance and decided the extent of help to be rendered in each case. During the war I have personally dealt with cases on my own, my decisions being ratified at the monthly meetings of the committee.

Secrecy is the basis of our policy of assistance. We find that some of the most deserving cases are those we have to go after. Pride, or some other good reason, makes many unfortunate people reluctant to reveal their distress and to ask for what they feel is charity.

Contrasted Cases

I RECALL one case during the war. An operator, his wife and very young baby were bombed out of their home, and the cinema at which he worked was also bombed. We were told that for ten nights they had been sleeping in the Tube shelters. Viveash went out and found them. They were sent to Glebelands for some weeks, as they were still suffering considerably from shock, and the husband was found another job. Incidentally, the baby was the first infant guest to be received at Wokingham.

I could quote hundreds of interesting cases, human, pathetic or amusing, but have space for only a few.

I remember we were told of an old actor, well known in his day, who was living in poverty in one room. We arranged for him to be accommodated at Glebelands. He was taken there immediately and was overjoyed by the place and its

surroundings. The next day he went for a walk in the town and collapsed, dying almost immediately of heart failure. His great joy at finding his future assured had proved too great.

By contrast, a once well-known actress called to see us and explained that she had secured a contract in France, but had not funds to get her there. We offered her third-class passage and a little money to tide her over. Indignantly she refused, saying, "I've never travelled third class. It must be first or nothing!"

Old Showmen

THEN there was the magnificent old showman, a real character of the old days, who applied to be admitted to Glebelands, but wanted to bring his own nurse. It was explained to him that Glebelands was not a private nursing home, but that nursing facilities were available there for all, without distinction.

He acquiesced but arrived in a magnificent Rolls-Royce, from which he stepped flourishing a gold-mounted cane. This fellow's conversation was so grandiloquent that he made a tremendous impression on some of the residents.

After he died they came to me and told me that he had assured them that in his wardrobe he had kept a store of valuables. We investigated. There was, indeed, a false bottom to the wardrobe—but underneath, nothing.

One of our most pleasant cases

Re-issue from the "KINE."

ENTERTAINMENT TAX, then new, was very much a problem back in 1916. In August of that year, a writer in the KINE's "Northern Notes" commented on a new way in which at least one exhibitor had evolved a plan for beating the tax:

"The latest manoeuvre of the 'Pop In' Picture Theatre has given food for thought to many."

"Mr. McVittie found the tax obnoxious, therefore he has opened his theatre to the public free of charge."

"Apparently the collection which is made at each performance pays."

"A slide is put on: 'Please remember the collecting box,' and from what McVittie tells me, the results are most satisfactory."

was one of our pensioners who in his earlier days had been a most alert and active member of the Trade. With our assistance he started a twopenny lending library in a country town, and made a great success of it.

As against this, another man who was a notable showman in his day, and also a very intelligent man, was found to have become so reduced in circumstances that he was sleeping on park benches. He was found and given assistance, but quickly reverted to his tramp's life. Once again he was helped and came to London saying that he had been offered a good job.

But he appeared in a shabby cap and nondescript clothes, and refused to be persuaded that he could not expect to get employment so dressed. We continued to help him for a while, but the odd life he had been leading had apparently got into his blood, and he finally took to the road for good and disappeared.

We have all sorts of queer requests for assistance that does not come within our scope. Many people have asked us to fight industrial compensation claims for them; and there was one man who tried to persuade us to finance a divorce for him.

We pride ourselves that the Fund operates with the minimum of red tape. If someone applies for admittance to Glebelands and the case is urgent, he can be got there in a matter of hours.

Educating Orphans

THE twelve provincial committees are extremely helpful in dealing with cases away from London, and they have the power to grant immediate assistance up to £5. Immediate help counts for a great deal and we try to give it with as little cause for embarrassment as possible.

Among the many functions of the Fund apart from maintaining Glebelands and its regular pensioners, is the finding and assisting of widows of Trade members. We are also looking after the education of three orphans.

We try to visit all our pensioners to see that they are happy. One of the most difficult things, as far as the older people are concerned, is to keep them occupied. Some tend to sit back and become simply old people; others are restless and discontented unless we can find them some light occupation to keep their minds alert and their sense of independence alive.

Finding Glebelands

THE story of the acquisition of Glebelands is worth telling. When we decided that we should have a permanent home, Viveash was told to look out for properties and to visit the promising ones.

One day he returned to say that he thought he had discovered the

Continued on page 20

SIR PHILIP WARTER ON A.B.P.C. POLICY

Exclusive "Kine."
Interview

SIR PHILIP WARTER, the new chairman of Associated British Picture Corporation, the details of whose appointment appear on page 19, in an exclusive statement to a KINE reporter, emphasised two points: there will be no change in the organisation's policy, and the new appointments strengthen the Board with men of practical experience.

"I would rather not refer to myself," said Sir Philip, "but to the new appointments which should have the effect of strengthening and streamlining the Board."

"Both men have great knowledge of the film industry. Edward Maloney is a specialist in film finance. Robert Clark, as everyone in the industry knows, has been with the company for many years and has a solid practical experience."

"We shall continue to try to provide the best entertainment under the best possible conditions; and as regards production we shall maintain our policy of producing films of high quality, started with 'The Man from Morocco' and 'I Lived in Grosvenor Square.'"

200 Million Francs for Films

The Council of Ministers in Paris on Friday decided to make a grant of 200,000,000 francs to aid the French film industry.

TRADE DISCUSSIONS IN AMERICA

U.S. and British high officials are discussing possible international Trade problems of films and other commodities. It is expected that



Edmund Gwenn and Horace McNally as they appear in BEWITCHED (M-G-M)

RAW STOCK CRISIS IN FRANCE

The dependence of French film production on imported raw stock is criticised in Government and Trade circles.

The situation is considered so serious that Dr. Chezeau says that the Government must take steps to back the production of raw film in France either by building new factories or by using already existing facilities owned by private firms in order to relieve this shortage, or the French film industry will never find its rightful place.

Next Week's
Trade Show

GAINSBOROUGH STUDIO STRIKE SETTLED

Men Back at Work

A SETTLEMENT of the unofficial strike of N.A.T.K.E. studio workers at Gainsborough was arrived at on Monday, and the men reported for work on Tuesday.

Both parties agreed to the submission of the matter to arbitration and that the dismissal of the employee who originated the dispute should, meanwhile, be modified to suspension with pay.

The circumstances of the strike were discussed at a conference between Maurice Ostrer, Albert Fenell, F. Kelly and Tom O'Brien.

Although the union representatives admitted the strike was unofficial, they expressed their inability to get the men back while the management insisted on the final dismissal of the dismissed employee, Mr. Appleyard.

The unique complication exists in this dispute wherein F. Kelly, the union's studio organiser, insists that the responsibility for Mr. Appleyard failing to notify the management of the instructions received from the union officials was his own, and in consequence Mr. Appleyard ought not to be blamed for this dereliction of duty.

Both the union and the management agreed that they were bound by the terms of the agreement with the B.F.P.A. that disputes of any kind should be put through the machinery of the agreement.

In jointly recommending that this procedure should be adopted immediately, the management, in order to remove the special difficulties which exist, particularly with reference to Mr. Kelly's own personal statement, offered to modify dismissal to one of suspension with pay, pending the ultimate determination of the case.

Demobbed G.I.'s are Film-Minded

"Kine." Cable from Motion Picture Daily, "New York

IT IS LEARNED from Washington that scores of returning soldiers who were taught cinema exhibition in the Services plan to enter exhibition as owners, thus creating serious threat to existing theatres.

CHARLES CHAPLIN and Arthur Kelly form new company to produce streamlined features only, with distribution unset.

NAT SANDERS, head of English Films, Incorp., is en route for London to acquire Latin-American rights to British pictures and additional pictures for U.S. distribution.

CZECHOSLOVAKIAN GOVERNMENT, it is reported, has nationalised the film industry.

CAPTAIN HAROLD AUTEN, Rank's American top executive, returns to U.S. from London.

MERRITT CRAWFORD, 64-year-old veteran film Trade paper editor, died in New York.

ALL film home offices closed two days with VJ-Day news with theatre business tremendously large.

THEATRE ticket tax is expected to be cut January 1.

WAR MANPOWER COMMISSION ends controls, permitting unhindered manpower employment in film and other industries.

THE Mexican Industry shuts down as a result of unsuccessful demands for 50 per cent. rise by workers of American branches, resulting in American companies freezing releases in retaliation and threatening to close all theatres.

Secret German Colour Process

The discovery of a new colour system is reported from the U.S. Occupied Zone of Germany, where the Army has captured a new and it is believed, extremely simple colour process.

First details state that only one negative need be photographed with an ordinary black and white camera. The secret of the process is said to be in the stock base.

Harry J. Brett, of the Odeon, Ealing, who had to leave the theatre last Monday week, is now on his way to recovery at 1, Hamilton Road, Ealing, W.5.

1907—1945

Complete Coverage of the Industry

Net Sales Statement

9th August, 1945

We have examined the Company's accounts and records relating to the fifty-two weekly issues of

Kinematograph Weekly

from the 6th July, 1944, to the 28th June, 1945, inclusive and we certify that the average NET WEEKLY SALES for the period, excluding free and voucher copies, and after deducting all returns received during the period, were

4,775 Copies.

We have examined the Company's accounts and records relating to the twelve monthly issues of

The Ideal Kinema

from July, 1944, to June, 1945, inclusive and we certify that the average number of copies distributed each month during that period as a supplement to "KINEMATOGRAPH WEEKLY" (including additional copies sold, but excluding copies distributed free and voucher copies of "KINEMATOGRAPH WEEKLY") was

5,103.

Yours faithfully,

(Signed) FRANKLIN, WILD & CO., Chartered Accountants
Orient House, 42-45, New Broad Street, London, E.C.2.

Deanna's New
PictureDutch Film Industry's Future : Film Rentals
Drop from 40 to 30 per cent.
New Monopoly Problem

David Bruce is cast opposite Deanna Durbin in G.F.D.'s LADY ON A TRAIN.

THE DE-REQUISITIONED HALL
EIRE HAS BUILDING
BOOM

DESPITE the lack of labour and material, new kinemas are springing up in provincial Eire. There is a boom in kinema building throughout the country.

Mr. O'Brien, who owns a kinema in Carbury, Co. Kildare, and in Malahide, a suburb of Dublin, is building another in the same district.

Mr. Kavanagh, of Arklow, is building a kinema in Rathdrum, a town not far from Arklow itself.

Another kinema is in course of construction at Abbeyfeale, Co. Limerick.

Youth Council and Film

The committee of the Sutton and Cheam Youth Council has decided to urge upon the Surrey County Council the need for either stricter censorship of "A" films, if children were to be allowed to attend these films accompanied by an adult, or that "A" films be totally barred to children. The argument was urged that a film not suitable for an unaccompanied child could not possibly be suitable for an accompanied one, as the child, having a separate personality, absorbed his or her own impressions.

Another point from the resolution was that every kinema should have at least one complete "U" programme a month.

Odeon Children's Clubs
Frowned Upon

At the General Purposes Committee of the Lowestoft Corporation it was reported that the manager of the Odeon theatre desired to establish an Odeon national kinema club for boys and girls, and had pointed out that it would be necessary to open the theatre on Saturday mornings at 9.30 in order to start the performance at 10 a.m.

The Committee decided to inform the manager that it was not in favour of the proposition.

Ulster Exhibitors
Concerned

THE Northern Ireland Branch of the C.E.A. is watching developments which may affect the future of the small exhibitor in Northern Ireland.

Large numbers of halls are being derequisitioned by the military and other authorities, and local people, despite the fact that there is already a kinema in the district for catering for all requirements, are trying to get them fitted up as kinemas.

The Trade holds that this form of competition will be dangerous both for existing kinemas and new ones, to say nothing of the renters.

OFFICIAL TRIBUTE TO
FILM TRADE

Louis Hyman, chairman of the Northern Ireland C.E.A., and Mrs. Hyman were invited to represent the Trade at the Northern Ireland Parliament's farewell ceremony to the Governor of Northern Ireland, the Duke of Abercorn.

Home Guard Film
Presentations

So far 74 kinemas in Ulster have booked "The Ulster Home Guard," and bookings are still coming in. It is to be circulated in Great Britain and the Dominions. George Lodge was responsible for the film's production.

Astronomy?

"Madonna of the Seven Moons" will be shown at the Savoy, Dublin, in October.

The title has been changed to "Rosanna of the Seven Moons" in order to meet with the approval of the censor, Richard Hayes.

WHAT will be the future of the Dutch Film Industry? In this exclusive article from a KINE. correspondent in Holland, a survey is made of equipment, organisation and economics. In short, the writer says: "The Dutch want new films—they would like more British films. Our equipment is in fair condition. We shall soon be making our own product."

Holland has a population of about 8,640,000. There are about 1,100 towns with 350 theatres. That was before the war!

Several theatres, however, closed owing to war and a number of them have been destroyed. But losses on the whole are small and about 400 kinemas are ready for action again.

Government Survey

The following is a survey of kinemas made on January 1, 1941, the last Government statistics:—

Seating capacity.	Number of theatres in towns of population					Total.
	100,000 and more.	50,000–100,000.	20,000–50,000.	5,000–20,000.	less than 5,000.	
400 and less ..	17	12	23	66	21	139
401–800 ..	48	28	39	43	4	162
More than 800 ..	21	10	6	2	—	39
Total ..	86	50	68	111	25	340

During the first years of war the average capacity has been 515 seats per theatre 82.9 per cent. of the kinemas have daily performances.

The average admission tax is 20 per cent.

Equipment Shortage

Renewal of theatre equipment has not been possible during war-time. The Germans stole several installations and some equipments were destroyed by the war.

However, the Philips Cy. helped as much as possible and the Dutch trade organisation, the Nederlandsche Bioscoop Bond, appointed a technical board in order to organise support for exhibitors who suffered loss of equipment.

The condition of equipment on the whole is good.

Although Philips made further technical improvements during the war, kinemas are using the same installations as they did in 1940.

United States product dominated, and is still dominating, the Dutch film market.

These feature film-import figures have been released:—

	1936.	1937.	1938.	1939.	1940.
U.S.A. ..	295	312	340	322	137
Germany ..	88	76	86	79	81
France ..	50	45	60	73	40
Holland ..	39	35	50	37	17
Others ..	101	61	43	43	21
	573	529	579	554	296

At the present moment, of course, film distribution is handled by S.H.A.E.F., releasing 56 pictures, of which three are allied army pictures, two Crown Film Unit productions, two British National films, two Gainsborough, two Two Cities, and one British Lion.

The American companies, as well

as the smaller independent distributors, are waiting for the moment that the S.H.A.E.F. will disappear from the Dutch market so that normal business can carry on.

Percentage Drop

When S.H.A.E.F. started distribution, film rental was 40 per cent., but this percentage dropped to 30 per cent. and to 2½ per cent. for the newsreel "De Vrije Wereld" (Free World).

The first Federation is the organisation of both exhibitors and dis-

tributors in Holland combining all their interests. During the war it was replaced by the Filmgilde, but immediately after the liberation the Bond's management proved to be ready for activity.

The latter organisation, manager of which is B. D. Ochse, has been founded in London (September 15, 1944) by the Dutch Government and must control the whole future distribution of pictures. A conflict between both organisations is threatening: the Bond wants to organise the distribution of pictures in its own way based on former principles of free competition between companies, whereas Ochse as representative of the Dutch Government wants to handle the release of pictures in his way, according to principles embodied in an Order in Council of 1944, which includes that the number of pictures and of distributing offices will be limited and that the total stock of pictures still in Holland must be offered to censorship again before release of these pictures.

This would mean that censor rights for pictures approved years ago should be paid a second time!

U.S. Stands By

M-G-M is represented by Frits Strenghtolt, and Fox by Louis Groen, Warner by Jack Wessel and RKO-Radio by Joe Swanink.

Manager of S.H.A.E.F. is Job Weening, former vice-president of Paramount.

The situation as it is cannot be continued. S.H.A.E.F. pictures, released, are of second quality and the public is disappointed.

People expected to see high-class British and American pictures after the poor German product distributed during the war.

Continued on page 35

SIX-DAY BOOKINGS ARE TOO MUCH

Scots' Provincial Experience

EFFORTS by some suburban houses in Scottish cities to simplify renting by running six-day shows has had the unfortunate effect of emptying the kinema by the end of the week, demonstrating very forcibly that most films have a saturation point beyond which they will not draw.

A KINE reporter, watching this trend, reports that even when really first-class shows are running, the effect of a six-day showing is to kill Saturday business to a fraction of normal takings, and that despite the fact that normally Saturday is by far the busiest night of the week.

In a survey made of district kinemas in one Scottish town, very thin houses were found where six-night shows were running, as against queues where three-night runs were the rule.

One film, in a six-night run, playing to poor business, was the very excellent "Thin Man Goes Home," demonstrating that the pulling power of the film has little to do with the attendance.

By running two distinct weekly programmes, one manager stated, we can double our potential audience; that is mere mathematics and psychology, but the lesson does not appear to be widely enough appreciated.

Managers point out, of course, that booking is a tricky business, and that seldom can they forecast with accuracy the reaction to any policy.

TRAVELOGUE OF SCOTLAND

James A. Fitzpatrick began in Edinburgh last week a camera itinerary of Scotland which will provide two reels in Technicolor of a travelogue of Scotland.

His tour will include Glasgow, Dunfermline, St. Andrews and Perth, and he will go as far north as Inverness, including historical as well as scenic matter, with pictorial biographies of famous Scots like Burns, Scott, Stevenson, Barrie, and Earl Haig.

Piping and Highland dancing will figure in the record. The music for such a travelogue, Mr. Fitzpatrick said, presented no difficulty in Scotland. It was ready to hand.

Presentation to Gilmour of Ayr

To mark the retiring of John Gilmour, who for the past nine and a half years has been manager of the Ritz, Ayr, James Murray, chief operator, presented him with a table lamp on behalf of the staff. Mr. Gilmour was chairman of the company and booking manager, and with his co-director, William Campbell, has relinquished these positions in favour of the new directors.

William Hamilton, who has had experience in management in Inverness, will succeed Mr. Gilmour.

U.A.'s Controversial Subject



U.A. is to release the Jean Renoir film, *THE SOUTHERNER*, which has Zachary Scott, J. Carrol Naish and Betty Field in the cast. Its presentation has caused controversy in America

SPREAD OF KINEMA HOLIDAY MOVE

Glasgow kinemas, closed for such renovation as is possible, or, in some instances, merely to permit hard-pressed staffs the luxury of a decent holiday, are now back at business as usual.

This policy has been increasingly popular in some circuits this year, due undoubtedly to the need to kill two birds with one stone, and most of all to the acute shortage in the smaller houses of replacement staff.

Among those now reopened are the New Partick, the Kelvin, the New Star and the Orient, and the Mecca and the Riddrie August 14.

The Dominion and the New Palace at Edinburgh are closing for a fortnight in order to overcome the staff holiday problem.

"Henry V" Premier for Press Fund

Through the generosity of J. Arthur Rank, the Newspaper Press Fund will substantially benefit from the Scottish premiere of "Henry V," which will take place at the Paramount, Glasgow, on Sunday, September 2.

A limited number of seats will be reserved at 10s. 6d., but more than 2,000 seats will be available at lower prices.

Children Steal Films

Two schoolboys, aged 8 and 9 respectively, were placed on probation at Plymouth Juvenile Court on Tuesday, August 14, for the theft of a news film valued at £15, which was missed from St. Budeaux railway station when in transit between Truro and there.

The lads threw away the transit case after stealing the film. One of them told the police that he kept a piece of the film showing Mr. Churchill.

DELAYED BLAST CAUSED DEATHS OF TWO PATRONS

Questions concerning the examination of theatre ceilings were raised at St. Helens on Friday at the inquest on a man and a woman who lost their lives when the ceiling of the Theatre Royal, St. Helens, collapsed on July 4.

A. P. Statham, borough engineer, said that the theatre was rebuilt in 1901 and the roof appeared to be in sound condition. In 1941, some cracks were found in the roof. Investigations revealed severe faulty wads in the plaster ceiling and these were replaced. He considered it reasonable to assume the condition of the ceiling to be safe until it became subject to abnormal strain, such as in September, 1940, when a bomb dropped 150 yards away and demolished two houses. The building was directly open to the blast.

In purely normal conditions the roof would have been perfectly safe to-day. The north-west corner of the building where the plaster fall occurred was exposed to an uninterrupted passage of blast. The possible extent of the damage could not be discovered owing to the difficulty of inspection.

The coroner returned a verdict to the effect that death resulted from head injuries caused by the fall of the ceiling.

New S.O. Effort at Blackburn

Another effort is being made to get the Sunday opening ban removed at Blackburn.

L. Willis, manager of the Majestic, acting on behalf of seven kinemas and a theatre, has asked for the Watch Committee to meet a managers' deputation on the subject. Last October the Town Council upheld its opposition to Sunday kinemas by 34 votes to 10.

"Henry V" Ban Reaffirmed by Barnsley

"WILL NOT ENCOURAGE KINEMA HABIT"

THE question whether parties of schoolchildren should visit kinemas was again discussed by the Barnsley County Borough Council with a negative result.

At a previous meeting it was stated that it would be a "bad precedent," and a minute passed by the Education Committee rejecting an offer from a kinema management for children to see the film "Henry V" was confirmed by the council.

Coun. P. O. Walker, moving the reference back of the minute, said his purpose in doing so was to have the matter discussed a little further. He thought it was agreed that great educational value could be derived from films, and possibly the reverse. It was a question of selection of films.

Coun. J. Richards said this might be an educational film, but generally he disliked films for juveniles. He attributed a great deal of juvenile delinquency to films. Children learned a great deal of badness, stayed up late at night, and the kinema had an attraction for them.

Coun. Major H. Potter said organised parties was a different thing from children going to pictures by themselves.

Ald. J. Jones said the company had a commercial and not an educational interest in this matter, but it was not turned down by the committee on the grounds of cost. It was not part of their duty to encourage the kinema-going habit at all. It was a question of educational value. He had not seen the film, but if it was considered desirable on educational grounds that children should see this film there were facilities within the schools.

The amendment for the reference back was defeated by 23 votes against six.

Midland C.T.B.F. Efforts

"Harold" Pier, who, with "Dave" Ludlow (Clifton Circuit) and "Tommy" Mangan (New Realm Films), were mainly instrumental for the first post-war golf tournament in aid of the Birmingham and Midland Trades Benevolent Fund, states that he hoped to hand over at least £20 to "Len" Grice, treasurer of that fund.

Winners of the raffle in which all purchasers of playing and non-playing tickets participated, were F. Vale, E. Pugh, S. Eynon, and A. Mann.

The score of J. Gordon (Kennedy circuit) was 94-24-70, and not 62-24-68 as given in last week's KINE.

Fire in Rewind Room

The N.F.S. was called to a fire in the rewind room of the New Empress, St. Ann's Well Road, Nottingham, on Saturday morning. By the time the brigade arrived the fire had been extinguished.

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Directed by **JOHN HARLOW**



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Re-issue from
the "KINE,"

TURNING back the spools
to August 10, 1916, we
find a Bank Holiday ad-
vertisement that strikes a
familiar echo and may
arouse a pang of envy in ex-
hibitors' hearts.

Under the heading "The
Only Film Success fully
Fighting the Weather,"
appears the following
letter:—

"Dear Sirs,
"Tom Brown's Schooldays."
I consider it only fair to let
you know how very success-
ful this picture has been here
last night.

"In spite of blazing
weather, we opened to more
than three times our pre-
vious Monday—and audi-
ence was most enthusiastic.
My local R.C. Priest, after
leaving the theatre, re-
marked: "Magnificent!"
while very many patrons
told me they considered it
the finest cinematograph
production they had ever
seen.

"For myself I can assure you
that I am very grateful, as
not only shall I do good
business, but it will un-
doubtedly enhance the re-
putation of my theatre."

(Signed) James Hare,
Hare's Plays and Sketches,
County Theatre, Bangor.

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Greer Garson in M-G-M's **VALLEY OF DECISION**

MANX KINEMA REGULATIONS

ISLE OF MAN Local Government Board report that now the war is over they hope the question of introducing legislation to enable new regulations governing theatres and cinemas will be dealt with.

The position has been unsatisfactory for some years, as there are in operation two sets of regulations, one in the form of by-laws, and the other made by the Local Government Board. In some respects the regulations differ.

The new regulations will supersede both existing sets and will apply to the whole island.

They will deal with cinemas, for instance, on a more modern basis than the old regulations, made in the days of gas light and similar amenities now out of date.

Practically every cinema in the Isle of Man is now equipped and furnished on modern lines, so it is not anticipated that any new regulations which might be given the force of law will impose any burden of extensive alterations, but rather would a uniform set of regulations be more convenient in all ways.

BACK TO TOWN

Taylor, Taylor and Hobson

On and after Monday, August 27, the address of the London offices and showrooms of Taylor, Taylor and Hobson, Ltd., will be 150, Holborn (Grays Inn Road entrance), E.C.1.

The new premises stand at the corner of Holborn and Grays Inn Road, immediately opposite Chancery Lane Tube Station (Central line).

When the licence for the Belfast tent shows in the city centre comes up for renewal at the next meeting of Belfast Police Committee it will be opposed by the Northern Ireland C.E.A. Backed by the unanimous approval of the Belfast Chamber of Trade.

LOCAL AUTHORITIES SHOULD GIVE GREATER SUPPORT

Criticisms at the A.G.M. of the C.T.B.F.

A COMPLAINT that Local Authorities are not contributing their fair share to the C.T.B.F. as a result of Sunday entertainments was made by the chairman of the fund, Reginald C. Bromhead, at its annual general meeting last week. Although more authorities were contributing the balance sheet showed that the total contribution from local authorities was £40 down on the 1944 total.

"The L.C.C. Sunday charity grant was £1,400," the chairman commented, "but we have expended £3,171 on cases in the L.C.C. area. We are not getting our fair proportion from the L.C.C."

Out of 500 local authorities only 68 were contributing to the fund. There should be a nation-wide standard contribution of 10 per cent.

The total contribution from local authorities for the year ending March, 1945, was £5,661, of which, a committee member pointed out, "not one penny had come from Liverpool."

The board of management considered it reasonable that the charitable organisation of the industry which provides, under statute, monies for charitable distribution should receive an allocation from local authorities when distribution is made, and urges exhibitors to increase their efforts for recognition of the fund.

VJ Means Expansion

The Provident Institution has completed 21 years of service. Now that VJ-Day had been declared, it was time, commented the chairman, to consider expansion.

The Board of Management, he said, had under consideration the enlargement of "Glebelands" and to employ in this connection the invested subscriptions now amounting to £16,704 3s. 4d. received as a tribute to the memory of the late C. M. Woolf.

Harry R. Weedon, F.R.I.B.A., had offered to prepare plans for the consideration of the Board.

The Provident Institution had spent £15,000 in benefit. During the year 99 members had received benefits and membership itself had increased from 728 to 744.

Helped 2,500 People

The 25-year record of the C.T.B.F. is one of which to be proud. Since its inception £117,494 has been used to help 2,500 cases, £46,933 had been spent on "Glebelands," which had looked after 760 cases during its nine years of operation.

The C.T.B.F. balance sheet showed £36,837 in hand. £10,227 had been paid out for assistance during the year.

Bromhead commented on the support given the Fund by Kodak by the re-purchase of film tins. The firm had contributed £1,811 during the year under review. Altogether £7,000 had been raised by this means.

Some 1,690 collecting boxes had raised £3,512 for the year.

M-G-M staff is to contribute a penny a week to the fund in place of the now discontinued Red Cross contribution.

There were now 94 life pensioners, and three orphans were being supported.

Trade show collections had raised £4,543. Liverpool topped the list with £458.

Donations amounted to £2,292.

Special Funds

The death of the first president, Sir William F. Jury, called for some permanent recognition in the accounts of his benefactions, and the form of the balance sheet was altered to provide a list of "Special Funds," which is headed by his contributions.

The further sums to be received under the terms of his will will be added in due course.

The other "Special Funds" which have appeared on previous accounts follow.

Demobilisation

The chairman said that he wanted to see the C.T.B.F. going all out to assist members of the Trade during the period of demobilisation and industrial re-organisation.

Some members, he said, would be ready to retire now that the war with Japan is over in favour of younger men entering the industry. Some of the older men may need the Fund's assistance.

Congratulations

Congratulations were extended to R. C. O. Viveash, who has completed 20 years as secretary to the Institution and Fund.

Election of Officials

Since the hon. treasurer of the C.T.P.I., J. Brooke Wilkinson, was unable to be also a trustee of the Institution, W. J. Gell, C.B.E. (London), was elected a trustee.

The management and members committee of the C.T.P.I. were re-elected.

Reginald C. Bromhead, chairman, and T. Brooke Wilkinson, hon. treasurer of the C.T.B.F. were also appointed on the proposition of Frank Hill, seconded by Tommy France.

Retiring members of the C.T.B.F. Board of Management were re-elected *en bloc*.

MYRNA LOY FOR RKO-RADIO

Myrna Loy has been signed by RKO-Radio for one picture a year for the next three years.

The first picture will be "I Am Thinking of My Darling," a modern romantic comedy.

Miss Loy joins Bing Crosby, Paul Henreid, Ingrid Bergman, Maureen O'Hara, Paulette Goddard, Boris Karloff, Ginger Rogers, Cary Grant, Dick Powell and other top stars who are to appear in forthcoming RKO-Radio pictures. In addition, RKO-Radio will handle other leading players through a tie-up with Samuel Goldwyn, International Pictures and Walt Disney.



Jack Oakie and Peggy Ryan in **ON STAGE EVERYBODY**, a G.F.D. release

Danish State Reduces Kinema Prices

By "KINE." Correspondent in Denmark

ADMISSION prices at Denmark's cinemas are, as practically all other prices in the country, fixed by the Danish State's Price Control Board. All admission prices at movie houses, hitherto ranging from 1.40 to 3.10 Danish kroner, have recently been reduced.

In Copenhagen a reduction of 10 Ore (approximately two U.S. cents or one British penny), in rural areas 15 Ore, and in small-town cinemas a drop of 20 Ore.

Actual losses for the exhibitor are considerably less, since the State, collecting 40 per cent. amusement tax, loses 4 Ore minimum on each new scale, while the distributors, getting 30 per cent. of the remainder, has a loss of about 2 Ore on each ticket.

The reduction is thus shared.

Producers Complained

First to protest were the Danish motion picture production companies, claiming that the reduced income on their productions, distributed by themselves, carries away the margin between possible profit and loss. No direct action was, however, taken by the production companies.

Now, the exhibitors, having also protested, are taking stronger measures by appealing the question in the Court of Complaints. No date has been fixed for the hearing and, until the matter has been discussed the new prices set on June 8 will hold good.

The hearing will be of some importance for foreign motion picture interests as the income on product released in Denmark may, once more, be heightened in case the final decision goes against the Price Control Board.

A Page of Letters—

A Service View of the Whittell Controversy— “If Stunting Will do the Trick then Stunting is Justified”

I AGREE with Whittell in his comment on over-boosting a box-office success or the stunting of a box-office mediocrity, but I disagree that “all a manager need do is to announce the playdate by small newspaper advertisements, trailers and front-of-house display.”

Supposing we divide your potential patronage into three, but not necessarily equal, parts.

The first is your body of regulars who attend weekly regardless of programme providing you maintain up to their expectations your standard of presentation and the comfort of your house. You need no special means of exploitation to retain this patronage.

Casuals the Target

Next you have a keen body of filmgoers who shop for their entertainment and know all about the films. They will have checked your routine adverts, and be fully conversant with your current programme. You'll get them in if your programme gives the best value. If it's only equal value, then comfort and your standard of showmanship in presentation becomes the deciding factor.

This leaves that large body of casuals who come or stay away as the mood takes them, and it is here that your publicity pays. Obviously your methods must be designed to suit the film you're exploiting, and to appeal to the people to whom it is directed.

Stunts Do No Harm

If stunting will do it, then stunt. If it won't, do something that will.

Remember—these people are casuals. Your stunts will not harm your group 1 and 2 attend-

ances unless they are of a type likely to cause irritation within the theatre, nor are they apt to swing the group 3 into either of the other groups.

So don't shove out big publicity for publicity's sake—you may enhance your personal reputation within the trade, but you'll bring no extra money to the box-office.

The present controversy appears to be a direct result of the KINE's showmanship drive, and one must admit the drive is a good idea. Unfortunately, it must lead to the assumption that a good exploiteer is necessarily a good showman, for the requisite number of mentions definitely classifies a manager as such.

Now, I'm sure you'll agree that the first essential of showmanship is 100 per cent. efficiency of house management and presentation. What profit in being called a showman if your staff is inefficient, the theatre filthy, the projection poor, and the usherettes chattering like monkeys throughout the show?

Let the KINE. Showmanship pages give mentions to managers submitting sound ideas for the improvement of presentation and house management, and more forcefully stress their importance.

Mentions are achieving some lasting effect, and the managers concerned are fully justified in earning their classification as showmen!

W/O A. S. FIELDING,
R.A.F., B.L.A.

Another invalid in the Trade, John Corker, publicity manager to Division 2 of the Gaumont circuit in London, is now back at work after a long absence due to poisoning.

CHILDREN'S CLUB: “I WAS THE PIONEER,” CLAIMS CRATHORN

MY recent letter in the KINE. produced a reply from S. H. Parsons, of Odeon, who claimed to be the originator and who was also named in your headlines as the “pioneer” of the children's club movement. I refrained from writing previously anticipating that other showmen would follow up this correspondence.

I was appointed to the management of the Picture House, Erdington, in about 1926. With the knowledge that “the child of to-day was the patron of to-morrow,” I introduced the “club” angle into the cinema. After the “Paisley Disaster” I gained the co-operation of the fire authorities and organised “fire drill” at the club matinees.

At this period I was in the employ of Capt. S. Clift. At the Astoria, Birmingham, I continued with the “club” idea under the title of “Uncle Charles' Club Matinee.” I took over the Kings Norton Palace of Varieties (re-

named Savoy); the children's club movement there in 1931 became very strong and I introduced the charity angle. (Cards would not be allowed by the Birmingham authorities as they were looked upon as an inducement.)

In October, 1934, I opened the Odeon, Blackheath, and the children's club, under the title of Odeon Cubs' Club, was commenced immediately. Here, with the charity appeals, as much as three tons of garden produce was sent to local hospitals in one day.

As I mentioned before, the title “Children's Circle” was originated by Sid Parsons in 1935, then at Worthing. As S. H. P. did not join Odeon until 1935 and I was running clubs before then, I claim that I WAS THE PIONEER.

C. A. CRATHORN,
Managing Director.

Ace Cinemas,
Eltham, S.E.9.

Welwyn Production



A scene from NIGHT BOAT TO DUBLIN, recently completed Associated British thriller made at Welwyn. It stars Robert Newton

Mexican ‘Glamour Boy’ Signed by Mary Pickford

IN addition to her Technicolor “One Touch of Venus,” and “There Goes Lona Henry,” also in Technicolor, announced for early production, Mary Pickford will also produce “Champagne for

Everybody,” starring Amendariz, the “glamour boy” of Mexican films.

He ranks high amongst film stars of the Latin-American Republic, and scored immensely popular personal successes in three recent pictures. Mary Pickford on a visit to Mexico City saw him and had him flown to the screen capital for a test. As a result she immediately signed him on a contract which permits him to return each year to work in the Mexican capital.

“Champagne for Everybody,” a comedy story involving an Indian Rajah who goes to live with a Brooklyn family—will be released through United Artists.

SHOWMANSHIP APPRECIATION

MANY thanks for the certificate—by a strange coincidence, my first, was July, 1936, and now this is July, 1945.

Your “revival” of Showmanship is indeed a credit to you, and the contest gives that extra stimulus that I'm afraid some of us needed.

Competition is the best result-getter, and here's looking forward to a letter, plus an award. It won't be for the want of trying.

HARRY MURRAY,
Odeon, Scarborough, Yorks.

Strong Line with Seat Slashers

NOW that the war is over there is one thing that I hope will soon stop—and that is seat-slashing.

During the war some of our houses have been nearly completely stripped of rubber seat padding. The main culprits, I am sorry to say, have been our fighting men. Youths have also done their share of the bad work!

If—and I hope I am wrong—the practice continues in peace time, the Trade must take a strong line of action. We cannot afford to put in new furnishings only to have them destroyed by the irresponsible few.

Portsmouth.

R. B. D.

Pressburger Casting

Arnold Pressburger, in addition to George Sanders, has also signed Signe Hasso and Akim Tamiroff for his forthcoming production of “Scandal In Paris.” The picture was previously announced under the title “Vidocq—the First Detective,” and is based on the memoirs of the Parisian Prefect of Police in Paris, early in the 19th century.

Vidocq, who was a crook before he reformed and went over to the side of law and order, will be played by George Sanders, under the direction of Douglas Sirk.

“Young Widow”

Exactly four years to the day after she filmed her last shot for the, as yet, unreleased “The Cat in the Hat,” Jane Russell made her first shot for her second picture, Hugo Stromberg's “Young Widow,” in which she stars with Louis Hayward, under the direction of Edward L. Marin.

Additions to the cast are Mary Wilson, Kent Taylor and Peter Carey.



Gary Cooper and Loretta Young in International's *ALONG CAME JONES*, released by RKO-Radio.

FOUR FILMS COMPLETE WARNER'S 1945 SCHEDULE

Trade Shows Fixed

Trade show dates for the four films which are to complete Warner Brothers' 1945 release year have now been set. The pictures are "God is My Co-Pilot," "Escape in the Desert," "Indiscretion," and "Devotion," to be generally released on November 19, December 3, December 17, and December 31, respectively.

The quartette will all be Trade shown in London before the end of the month. Details of presentations, which take place at Studio One at 10.30 a.m., are as follows:—

Thursday, August 23: *God is My Co-Pilot*. Dennis Morgan.

Tuesday, August 28: *Devotion*. Ida Lupino, Olivia de Havilland and Nancy Coleman.

Wednesday, August 29: *Escape in the Desert*. Philip Dorn and Jean Sullivan.

Thursday, August 30: *Indiscretion*. Barbara Stanwyck and Dennis Morgan.

Dennis Morgan has one of his comparatively rare straight roles in "God is My Co-Pilot," the action-packed version of Col. Robert Lee Scott's autobiography of the same title. Morgan portrays Scott, colourful and heroic figure of the days when Gen. Chennault's "Flying Tigers" represented practically China's sole aerial defence against Japan's might. The story traces his career from his eager boyhood, through his romance, his days of flying transports "over the hump" on to his achieving fame as the "one-man air force" who confounded some of Japan's ace-pilots.

Raymond Massey plays Gen. Chennault, and Alan Hale is the courageous priest who convinces Morgan that hands other than the pilot's help airmen in tight corners. Other roles are filled by Dane Clark, John Ridgely, Stanley Ridges and Craig Stevens, with Andrea King having the only feminine part. Robert Florey directed.

The Bronte Sisters

The subject of "Devotion" is vastly different, although the Bronte Sisters, its heroines, had their adventures, too.

They lived at Haworth Vicarage in Yorkshire with their father, their aunt, and their erratic brother, Branwell. Whence came the experience and wisdom, despite this staid and circumscribed background, for such profound

insight as is found in their books? Warner's explain with the story of Branwell's waywardness and Emily's affection for him, of the arrival of the Rev. Nicholls with whom both Emily and Charlotte fall in love, of the two girls' visit to a seminary in Belgium, and of the way in which the problem of Emily, Charlotte and Nicholls is solved. It is a moving, sensitive production akin in spirit and appeal.

Ida Lupino plays Emily, Olivia de Havilland Charlotte, and Nancy Coleman Anne. Paul Henreid portrays the curate who had such a profound effect on their lives. Amongst the supporting players is Sydney Greenstreet, who offers a neat portrait of William Makepeace Thackeray. Curtis Bernhardt directed.

Remade and Retitled

"Escape in the Desert," Warner's new version of the famous "Petrified Forest," features Philip Dorn and Jean Sullivan, with Helmut Dantine, Irene Manning and Alan Hale also strongly cast.

This time the action element in the story has been emphasised. Dorn is the wanderer who outwits and battles against escaped prisoners at a lonely filling-station in Arizona, prisoners headed by a menacing Helmut Dantine, and Jean Sullivan is the girl who jettisons her principles in order to escape from the monotony of her existence.

Irene Manning and Alan Hale provide comedy relief with Samuel S. Hinds and Johnny Mitchell filling other key roles. Edward A. Blatt directed.

Dietetic Comedy

Last on the list is "Indiscretion," in which Barbara Stanwyck has a gay comedy rôle, abetted by Dennis Morgan, Sydney Greenstreet and Reginald Gardiner.

The trouble starts when Dennis Morgan, sailor, reads some of Barbara Stanwyck's housekeeping articles when he is recuperating in hospital from 18 starving days on a raft. She writes of

Continued in next column

Hays Office Rift May Have International Repercussions ATTEMPT TO PATCH UP DIFFERENCES WITH DISSENTERS

By WILLIAM H. MOORING

OVERTURES by the Hays Office to those producers who broke away to join the newly reorganised Society of Independent Motion Picture Producers, are now coming into the open.

If Warner Brothers and the many producers releasing through United Artists would join the majors who have remained within the Hays organisation, Eric Johnston, president of the United States Chamber of Commerce could be persuaded to succeed Will Hays whose contract expires shortly.

Executives fear that existence of two Producers' Associations cannot fail to impair the foreign policy of the Industry and lose it many advantages in post-war foreign markets.

Johnston is not impressed by signs of disunity in the Industry: if unity can be restored he will reconsider an offer to step into Will Hays' shoes.

Rank-Selznick Deal

The announcement of the formation of Selznick International Pictures of England, Ltd., not only confirms our news that Rank and Selznick, both with one hand in RKO, had plans to join together, but it more importantly confirms the view I have repeatedly expressed that eventual solution of the problems confronting British films in America can come only by joining hands with American film interests.

When Hollywood has a stake in the British film Industry and only then, can British producers expect American release for their product on equal terms with Hollywood films.

And British producers who do not tie up with American film companies will still not get into the U.S. market unless through some other British company with American affiliations.

Subbing "True Glory"

That "damn" and "bloody" war is on again!

The Hays Office doesn't deny that soldiers at war use such expletives, or that even some exhibitors may.

the most mouth-watering meals, and he is condemned to strict, unappetising diet. Nurse Joyce Compton decides that, when he gets better, he shall spend Christmas at the Stanwyck household, and accordingly writes to the Stanwyck publisher with the idea. The latter thinks it a fine plan, and so everything is arranged for the trip.

The main snag is, however, that unknown to the publisher, Barbara is but a hack writer living in a small apartment who gets all her copy about palatial home, family, cooking and all else from a friendly restaurant proprietor. How she contrives to set up such a home as she has often described provides many a guffaw destined to be sustained until the whole hurly-burly is finally resolved to the lasting happiness of Miss Stanwyck and Morgan. "Indiscretion" was directed by Peter Godfrey.



Alfred Drayton and Mervyn Johns in *THEY KNEW MR. KNIGHT*, G.F.D. release

but the Production Code prescribes their use on the screen in America.

So "The True Glory," joint Anglo-American official film of events from D-Day to VE-Day is still held up although Columbia hope to have the revised copy ready for October release. Only solution appears to be scissors, in which case imagine a conversation between two hard-pressed Allied fighting men something like this:

"These phlmpf krauts are going to wish they'd phlmpfy well stayed in the phlmpfy Reich, and if they lose the shirts off their phlmpfy plmpfs before they get back, phlmpfy well serves 'em right!" The reply being "back where, why the phlmpfy sons of phlmpys ain't going to get back"! Bang!

CHANEY AS TRIPLE KILLER

Thrills Promised in Latest "Inner Sanctum"

"Pillar of Death," latest "Inner Sanctum" mystery thriller from Universal, presents Lon Chaney in the rôle of a three-time murderer who suffocates his victims.

His first killing is done to liquidate an importunate wife, thus clearing the way to marriage with his secretary. The girl's uncle and aunt determine to investigate matters, but are themselves murdered. Finally, Chaney is trapped by the wraith of his deceased wife, who advises him to take his own life, which he does.

CORNISH EXHIBITORS RETURN TO NORMAL

Boom Days Pass but Regulars are Faithful

By Kine. Staff Reporter

HOW are exhibitors settling down to something more like peace-time conditions and what are their particular problems? That's what I wanted to find out when I visited the Cornish cathedral town of Truro. Generally, exhibitors are finding business good—"about pre-war standard"—but there has been a noticeable slump since a large number of troops, many of them Americans, left the area. Visitors don't provide any great increase in box-office receipts, as Truro is not one of Cornwall's densely-packed holiday resorts.

Steady local patronage, made up of many agricultural workers and fishermen, is in evidence by the way R. W. Hellyer at the Plaza, V. Stevens at the Regent, and Roland C. Hill at the Palace greet numerous patrons by name—even if it is the familiar "Hello, George."

Of the three houses serving a population of nearly 12,000, two are independents. The Plaza, a 1,200-seater built in 1937, is controlled by the Cornwall circuit which has eight other houses.

Business—Then Pleasure

The Regent, one of George Rees' houses, is leased from the Corporation. It has quite a history.

Built in 1615 as the town hall, it was rebuilt in 1829, the present kinema being used as a theatre. The live drama gave place to the movies in the early days of silent films.

V. Stevens has also to manage an annex, capable of seating 300 people, nearly twice the number that can be accommodated in the kinema. The annex is used for dancing on Friday and Saturday evenings, but during the week the farmers make use of it as a corn exchange or residents attend an auction sale and then see a movie afterwards.

The two halls are conveniently built. The side wall of the annex can slide open and both halls be used together for large social occasions—the Hunt Ball, for example.

Veteran Showman

Drama still finds its place in the old Regent. The 27-ft. deep stage is often used for plays and variety shows, the film programme being discontinued for a season. Of course, pantomime takes first place at Christmas time!

Stevens is a man of experience, being brought up in show business. His father was a theatre manager, subsequently becoming one of the first kinemanagers with Poole's Miramas.

V. Stevens came to Truro in March, 1939, from the Midlands. Like all people who come to Cornwall, he felt a foreigner in a strange land; but it wasn't long before he began to understand the Cornish people and know what sort of films they wanted to see.

Previously, he has been at the Scala, Evesham, and was with H. Victor Davis for nearly ten years.

It's in the Family

I should have liked to have met Roland C. Hill, who runs the 500-

seater Palace, but I chose the wrong time for my visit. The Palace is another old building, but a tidy front of house and comfortable furnishings all help to bring in regular patronage.

The Hill family controls a number of kinemas in the West Country and the Midlands. Roland's brother, Leslie, is chairman of the Cornwall and Devon branch of the C.E.A.

The modern Plaza, although small in comparison with the London supers, has all the atmosphere of a West End house. R. W. Hellyer, who has been there for three years, takes a justifiable pride in the building and goes all out to put over the first-run pictures.

Hellyer has managed London kinemas and is a strong believer in the cultivation of a personal touch.

"Speak to your patrons," he tells me, "I don't care if they only spend 9d. or if they spend money on a 3s. 6d. seat; they must be spoken to."

Your Problems, Their Problems

Your problems are the same problems facing Truro managers. The staff position leaves everything to be desired, the burden of Entertainment Tax is the same everywhere, while Truro projectionists tear their hair as frequently as South England operators over the condition of some copies.

And the patrons, what do they think? I wanted to know, so I spoke to them to find out.

One valuable source of patronage comes from neighbouring farming villages and fishing villages, many of them being served only by one or two 'buses a week.

A young fisherman told me on the Portloe quayside that he was able to save enough money each fortnight to go to the pictures in Truro. It cost him half-a-crown 'bus fare for him and his girl friend and about 3s. 6d. for their seats.

Cowboy Favourites

I mentioned a number of films which he may have seen, all of them features, some of them the Technicolor supers. He had seen some of them, but had only enjoyed one—a high-grade cowboy production.

Most of the fisherfolk in that village placed Roy Rogers, Gary (cowboy) Cooper, William Boyd and Tim McCoy at the top of their list of screen favourites.

"Yes, that's the sort of fare they

Continued at foot of Col. 3



Fred MacMurray and Joan Leslie in a scene from the 20th-Fox production, *WHERE DO WE GO FROM HERE?*

A Brighton Exhibitor Looks Ahead

By a "KINE." Correspondent

SOME prophecies concerning the post-war trends in the kinema world, both in the public's outlook and reactions and in technical developments, were made by Dan Benjamin, proprietor of the Princes Cinema, Brighton, when I saw him recently.

Dan Benjamin has been in the film business for 35 years, and has seen what he calls "the biggest industry in the world" grow up from its first faltering, hazardous beginnings.

"With world peace," he says, "people will settle down fast. There will be a huge demand for films as lots of people have started going to the kinema in the war who never went before."

In the field of technical development he says that improvements, which will be about a year on the way, will include more efficient sound tracks, three-dimensional films and eventually television in every kinema as part of the show.

Benjamin took over his first kinema in Norwich in 1912.

Only Five Per Cent.

Only 5 per cent. of the public were filmgoers in those days, he

like out here," said Stevens, confirming my investigation, "the local people will also go to see a cowboy film. But the feature has its place, Durbin, Davis, Garson, Tracy, Crosby are all firm favourites."

Exhibitors tell me that it is nothing unusual for a second-rate reissue and a Western to do better business than the latest West End success release! Quite true, that's how it is in this part of the film world.

Still, Truro is an outpost of experienced men, and whatever the film they gave me the impression they knew how to put it over.

says. Now, taking Brighton as a fair average of the country, he estimates that 95 per cent. of the public go regularly to the kinema, and of these at least 50 per cent. go at least twice a week.

"Some people," he adds, "see the same film through five or six times."

Brighton and Hove, whose 16 kinemas attract about 500,000 fans every week, have, he considers, the same film taste as the West End. They like sophistication.

With regard to Technicolor, he thinks that its value should not be over-emphasised. "The story and the stars count first," is his opinion.

Dan Benjamin is known to many throughout the industry. He is a past-chairman of the Brighton and Hove Entertainment Managers' Association, and is now its treasurer. In 1937 he was elected chairman of the Sussex branch of the C.E.A.

While holding office he presided at one of the meetings of the London Cinema Luncheon Club, when Herbert Morrison, then leader of the L.C.C., was the speaker-guest.

The two are old friends, and "Dan" recalled on that occasion "those old days when we would escape from a meeting at Moulscumbe School Hall (Brighton) to have a little discussion outside on the shape of things to come."

BLACKBURN ATTEMPT TO REVIVE S.O.

L. Willis, manager of the Majestic (A.B.C.), Blackburn, acting on behalf of seven local kinemas and a theatre, has written the Town Clerk requesting that arrangements be made for the Watch Committee to receive a deputation of managers to discuss the question of Sunday opening.

The matter was raised last year, and at the October meeting the Town Council confirmed the opposition to Sunday kinemas by 34 votes to ten.

has been supplied in large numbers to all branches of the Fighting Services. The illustration shows the Pyrene Automatic Film Fire Extinguisher fitted to an Admiralty model projector, operated by a Wren.

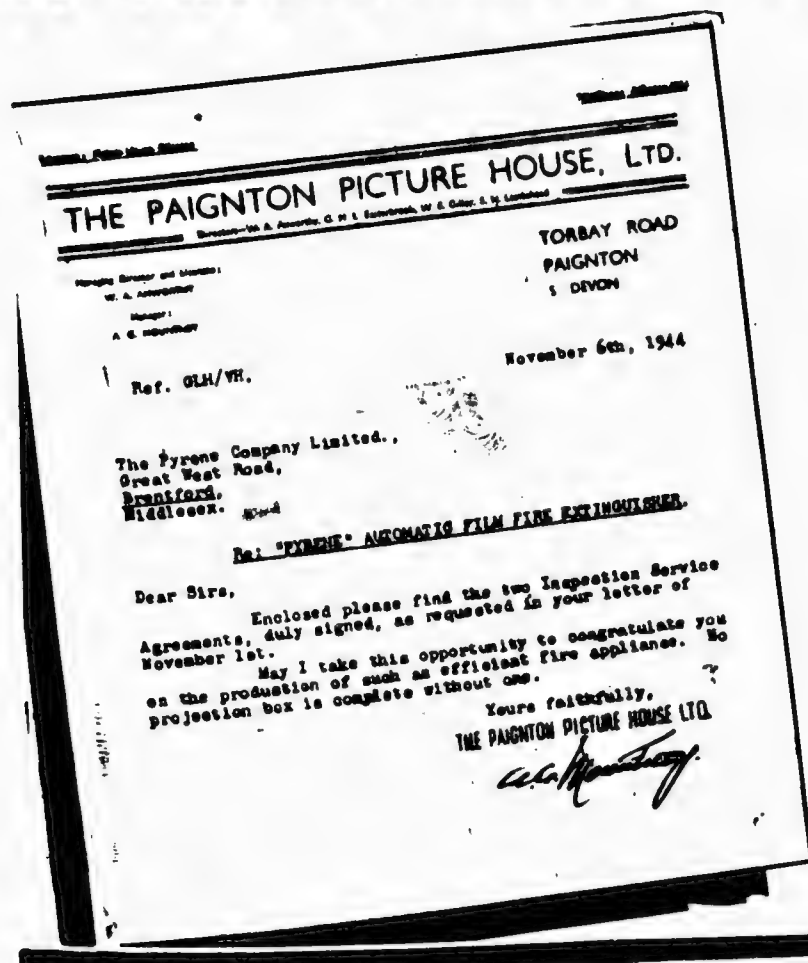


On the left is a letter from the Paignton Picture House which says :

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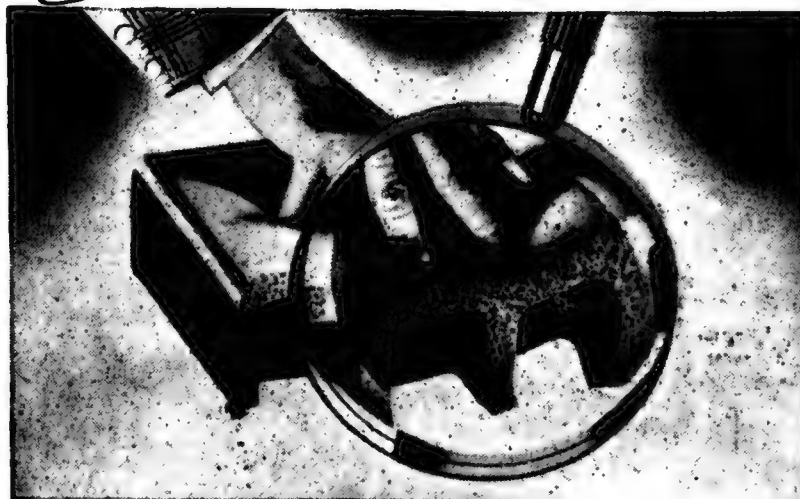


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SIR PHILIP WARTER BECOMES A.B.P.C. CHAIRMAN

Max Milder now Sole Managing Director

THE Associated British Picture Corporation is to have its first chairman since the retirement of A. G. Allen—Mrs. John Maxwell's nominee—during the early part of the war.

The Board announced at the end of last week that Sir Philip Warter (Mrs. Maxwell's son-in-law), has been elected chairman, with Dr. Eric Fletcher to be deputy chairman.

Max Milder, representative of the Warner minority interest in the company, is to continue as managing director.

There are two new appointments. Robert Clark, who is a director of the Caledonian Associated Cinemas, Ltd., and Edward Maloney, a chartered accountant.

After the death of John Maxwell, the founder of the group, who was mainly responsible for building it up to its position of pre-eminence among British circuits, the chairmanship changed hands rather rapidly. First R. G. Simpson was appointed, with W. G. Scrimgeour as deputy-chairman.

On May 6, 1941, Neil R. Adshead, and A. G. Allen, were appointed additional directors.

Then came a struggle for controlling interest. The benefit of Mr. Maxwell's large shareholding in the Corporation passed, on his death, to Mrs. Maxwell. A substantial part was later disposed to Warner Bros. Pictures, Ltd., a subsidiary of Warner Brothers Pictures Inc., one of the leading film production and cinema-owning companies in America.

Control of the Corporation still remained in British hands, but Mrs. Maxwell was warned by the Board of Trade not to allow such control to pass into foreign hands.

So once again the Board was changed.

The bulk of the old Board resigned, Sir Ralph Wedgwood became chairman, and Max Milder

SHARE MARKET

	This week.	Move-ment.
African Theatres Ord.	75/7½	—
Assoc. Brit. Pic. Corp. 5/- Ord.	21/-	-3
.. 6% Pref.	28/-	+9
.. 4½% Debs.	£106	—
A.P.P.H. Ord.	26/-	+3
Brit. & Dom. Films (12/-)	20/7½	-4½
Brit. Lion 7½% Pref. 10/-	13/-	+3
Capital Prov. News 5/-	5/6	—
Cine. Television B. Ord.	2/4½	—
Dufay-Chromex 5/- Ord.	4/1½	+1½
Gaumont-British Ord. 10/-	19/-	-9
.. "A" Ord. (5/-)	9/3	-6
.. 5½% 1st Pref.	22/0	-3
.. 4½% Debs.	£103	-£1
General The. Prefd. (6/8)	12/6	—
.. 6½% 1st Mort. Deb.	£102½	-15/-
Kinemas (5/-) Ord.	9/4½	—
Mde. Tussaud 1/- Def.	3/3	—
.. £1 Prefd. Ord.	23/-	-6
Moss Empires £1 Ord.	39/6	-6
.. £1 Cum. Pref.	23/10½	—
Odeon 5/- Ord.	39/6	+6
.. 6% Pref.	26/6	+3
Odeon 5% Debs.	£103½	-30/-
P.C.T. 10% Cum. Pref.	36/3	-6
.. 7½% "A" Pref.	30/-	—
.. 7½% "B" Pref.	29/4½	+7½
.. Const. 7% Pref.	26/9	-6
Scophony (5/-)	5/3	+1½
Sound City (Films) 6% Pref.	15/9	—
Stoll Th. Corp.	17/1½	+4½
Twentieth Cent. Ord. (5/-)	3/4½	-1½
.. 6% Pref.	7/9	+3
Union Cinemas 1st. Pref.	21/6	—
.. 2nd Pref.	22/-	—

£1 shares unless otherwise stated.

(representing Warner interests) became joint-managing director with Eric Lightfoot.

During 1941-42 further changes took place, Sir Ralph Wedgwood and N. R. Adshead resigning, and A. G. Allen, the solicitor, assuming the chairmanship.

After a reported difference of opinion between Mr. Allen and Mrs. Maxwell, the chair again became vacant, and from then until now it has remained so, although Sir Philip Warter has presided at the company's annual meetings.

KINEMA SHARES AWAIT LEAD

Uncertain Tendencies

NO definite trend was observable in the Stock Exchange when dealings were resumed after the two VJ-Day holidays, and following the King's speech which outlined the Government's proposals for the new Parliamentary Session. The sudden end of the Japanese war, bringing with it immediate transition problems, is bound to lead, for some time to come, to uncertain tendencies.

The cinema and film industry was not specifically mentioned in the King's speech. The outlook in this section is cloudy. Any reduction in taxation which may arise is bound, to some extent, to be offset by the effect of growing competition from other forms of amusement, and so far no clear lead has been given by large investors in the industry.

A.B.P.C. Set-Up

The new set-up in the A.B.P.C. board probably indicates that Sir Philip Warter will now be able to pay increasing attention to the affairs of the Corporation with

a lightening of his duties at the Board of Trade, but so far there has been no perceptible effect on the shares. A.B.P.C. ordinary have fallen 3d. to 21s., while the 6 per cent. pref. have risen 9d. to 28s.

Gaumont issues are lower on balance with the 10s. ordinary down 9d. to 19s., but Odeon 5s. ordinary have risen further to 39s. 6d., a gain of 6d.

Cinema Television

Dealing has started in the new Cinema Television "B" ordinary units at around 2s. 4½d. These were issued in the proportion of three for one for the old 6d. deferred shares, which were last quoted around 8s. 9d. Even allowing for the fact that the old price was somewhat nominal, the equivalent of 7s. 1½d. for three of the "B" shares is not particularly satisfactory.

Elsewhere small rises and falls were recorded of no outstanding significance.

M-G-M-London's
First Film



Roland Culver and Deborah Kerr star in the M-G-M British production, *PERFECT STRANGERS*, which will be Trade shown at the Empire on August 30, at 6.30 p.m.

Attendances are On Decline: says Major Baker

U.S. INTERESTED IN LONDON CONFERENCE

BRITISH theatre attendances are already declining, R. P. Baker, president of the K.R.S., told members of the M.P.P.D.A. at a New York luncheon, attended by leading executives of the American Industry.

He told New York correspondents that the British Industry expects no fundamental operational changes as a result of the Attlee Government policies. He expected no nationalisation of production.

He said that English-speaking countries are duty bound to depict democratic ways of life to the rest of the world and declared that good British pictures must be shown in America, especially as millions of returning American Servicemen will want to see British films and British themes in the U.S.

United Nations Conference

This fostering of friendly relations between the United Nations has been enthusiastically supplied by M.P.P.D.A. and U.S. Industry executives.

M.P.P.D.A. says that it is ready to make outstanding contributions to the scheduled London conference's success, and to make such contributions in order to implement the United Nations Charter.

The power of films to instruct as well as to entertain will put the screen medium in the forefront of the conference's deliberations.

Major Baker has expressed his pleasure at the M.P.P.D.A. decision.

He told members at the luncheon that he hoped the problem of American playing time for British pictures will be solved on normal grounds with the right type of films, the application of the law of

supply and demand and sympathy and understanding on the part of the people who control the screens.

"Men of Two Worlds" Concluding

The section of the Litu village where the story of "Men of Two Worlds" reaches its climax was the scene of shooting at Denham last week.

These scenes make use of some of the lovely native music, sung as the conflict between Kisenga (Robert Adams) and Magole (Orlando Martins) reaches a climax.

The music for "Men of Two Worlds" has been composed by Arthur Bliss, based on native recordings gathered by H. Cory in Tanganyika.

Orlando Martins, by the way, has been cast in the new Firth Shephard play which opened in Glasgow on Monday night, prior to coming to London. The only negro actor in the play, he switches from the drama in the film to a comedy rôle.

Funeral of W. R. Bleakley

The cinema and entertainment world was well represented at the funeral on August 14 of W. R. Bleakley, for many years a leading figure in the theatres and cinemas of Bolton area, including Bolton Theatres and Entertainments Co., of which he was managing director.

Representatives were also present from Greenhalgh and Bleakley, Ltd., Theatre Royal, Grand Theatre, Hippodrome, Regent, Variety Artists' Federation, Bolton Cinema Exhibitors' Association, Wigan Entertainments Co., and many other bodies.

Leonard Raznick, who joined British Lion in 1943, has returned to the London office as South Coast representative. Prior to his return, Raznick was at head office for a short period before going to the Birmingham branch as salesman.

HUMPHRIES AND A.C.T. COME TO TERMS

Coming from
G.F.D.

Employees Return

THE Ministry of Labour award in the laboratory dispute which led to the boycott has been accepted by Humphries Labs. and A.C.T., the general secretary of the union describing the settlement as being to its complete satisfaction.

The 25 members of the union affected by the dispute are returning to work.

The dispute has now been settled on the following terms:—

(1) The Company will pay all salary and cost-of-living bonus due to the "locked-out" members from the date of their dismissal until Saturday, August 18, subject to any employee who was paid by another employer for any of the weeks concerned not having to be paid also by Humphries.

(2) All members to be reinstated from Monday, August 20, such reinstatement to be without any loss of rights.

(3) Any of the members affected who are away on holiday on August 20 shall be reinstated from that date but shall remain on holiday on pay.

(4) The Company will operate the award of the Ministry of Labour (No. 758). By reason of the fact that this award is retrospective to February, it is understood that all moneys due to the "locked-out" members under this award shall be added to the arrears of salary and cost-of-living bonus due to them.

(5) If any member desires to decline the offer of reinstatement he may do so.

(6) The company having accepted the above points, A.C.T. agrees to withdraw the boycott.

During the dispute between A.C.T. and the Association of Film Laboratory Employers over the conditions of employment and minimum wages, which has been the subject of an arbitration award, A.C.T. imposed an overtime ban throughout the industry. Twenty-five members of A.C.T. were subsequently "locked out" by George Humphries and Co., Ltd., as a result of their obeying the union instruction.

The company refused to reinstate these employees and consequently A.C.T. imposed a boycott on work going to and coming from the company.



Bonita Granville and Noah Beery, Jun., co-star in *THE BEAUTIFUL CHEAT*

Le Roy Plans to Produce Over Here

Big Budget Pictures

ARNOLD GRANT, the New York lawyer and legal counsel for Mervyn Le Roy and president of the latter's newly formed Arrowhead Productions, left New York on Saturday for London by air to discuss the terms of a deal for production of high budget pictures in England.

Le Roy has been directing and producing pictures in Hollywood for over 15 years, and is currently directing "The Robe."

Arrowhead Productions intends to produce pictures both in Hollywood and London.

Grant also represents the Lawrence organisation, American publicity and advertising counsel for Arthur Rank's productions, and will be on assignment for this company.

Other deals will be discussed for his client, Major Matthew Fox, vice-president of Universal, who is at present stationed in England.

THE ROMANCE OF GLEBELANDS

Continued from page 5

ideal place, and I therefore arranged to look over it. By a coincidence, it was only four miles from Sir William Jury's home, so I telephoned him and asked if he would care to view it with me.

When I arrived he was standing in the drive. "Do you want the place?" he asked. I replied that it certainly looked attractive. "Go over it," he said. I did and it struck me that it was definitely an ideal property for our purpose.

"Do you want it?" he asked again when I rejoined him. I hesitated. "Well, do you?" he repeated. I replied that I did, but added that cost would have to be

considered. Then and there, in the drive, he went into an estimate of purchase price and running costs with me, and concluded by saying "I have the agent here, come and fix it up."

That was how Glebelands came into being, eleven years after the birth of the Fund. Now it entertains some 50 people, about 25 of whom are permanent residents, ranging from men who, to my knowledge, once earned five thousand a year to cleaners and doormen.

It is a unique example of practical democracy, and the pride of our Fund.

C.M.A. TO MAKE NEW APPROACH TO C.E.A.

Speaking at an open meeting on Sunday of Leeds and district managers, held under the auspices of the Leeds C.M.A., W. L. Pember, general secretary of the C.M.A., revealed that an approach had been made to the C.E.A. to reopen discussion with a view to settling all outstanding problems concerning managerial personnel.

Pember stated that it was certain that the regularising of the managers' position would take place within the lifetime of the present Parliament. The bad old days of disgracefully long working hours and subsistence level salaries had gone never to return.

"The C.M.A. is anxious to settle this matter within the Trade," he said, "and it is to be hoped that the C.E.A. will accede to our request for further discussions."

Dealing with resistance from the big circuits, Pember said: "The C.M.A. repudiates the view that it is necessary to deprive managers of freely organised representation of protection, and of genuine machinery for collective bargaining, in order to secure for shareholders a fair dividend on their investments."

C.I. Facilities Improve

With improved transport facilities to the Channel Islands the local kinemas are now in a position to give a change of programme twice a week.

The policy of interchange of films between the islands is further helping to make this possible.

Frank Launder has been directing the Dublin Picture Gallery sequences for the new Individual film, "I See a Dark Stranger," at Denham.

Attractive Stars and Titles

G.F.D.'s UNIVERSAL SCHEDULE

A WIDE variety of attractive stars and titles are to be seen in new Universal offerings soon for presentation to the trade by General Film Distributors.

"Once Upon a Dream" is the piquant story of a young woman who masquerades as the daughter of a famous theatrical producer in order to further her ambitions for footlight renown. Directed by William A. Seiter, it stars Norma Foster as the vocal aspirant, with Franchot Tone, Barbara Sears, Jacqueline de Wit, David Bruce, Louise Allbritton, Buster Keaton and Irene Ryan in the cast.

"Alibi in Ermine" stars Ginny Simms, with Charles Coburn as a professional card-sharp. The plot deals with efforts to prevent a blackmailer from profiting by the use of an incriminating photograph. George Waggoner produced and directed.

"On Stage Everybody" was suggested by a celebrated American radio programme. Jack Oakie and Peggy Ryan co-star as a father-and-daughter team on the halls. A broadcast show provides the climax.

Direction is by Jean Yarbrough, of Abbott and Costello comedy fame. The cast includes Otto Kruger and Wallace Ford.

Young Stars

"The Beautiful Cheat," which co-stars Bonita Granville with Noah Beery, Jun., tells of a girl who poses as a juvenile delinquent to provide data for a professor's book on sociology. Charles Barton produced and directed.

"Easy to Look At" sees Gloria Jean as a would-be dress designer in New York seeking fame. Her repertoire of songs includes "That Does It," "Come Along, My Heart," "Ceilidh Lido" and "Just for the Devil of It."

Lee Tracy returns to his celebrated high-pressure roles in "I'll Tell the World," which stars him as a fast-talking radio commentator whose domestic life goes to pieces while he is giving advice to the "lovelorn" over the air.

Crime Prominent

"Enter Arsene Lupin" brings the noted cracksmen out of retirement this time to play cavalier to a young girl who is being cheated out of her inheritance by unscrupulous relatives. Charles Korvin is Lupin, Ella Raines is the "damsel in distress," and other parts are played by J. Carrol Naish, George Dolenz, Gale Sondergaard and Miles Mander.

"Babes on Swing Street" is a happy romp depicting the efforts of a band of youngsters to open a night club to raise enough money for the training of a promising talent. Peggy Ryan, Ann Rutherford, Marion Hutton and Freddie Slack and his Orchestra are the starred performers.

"The Crimson Canary," which co-stars Noah Beery, Jun., Lois Collier, D. Morton, John Littel, Arthur Stone, Steven Geray, Jimmy Ames, Brodie, John Kellogg and Claude Drake in the leads, is a murder mystery thriller in a café setting.

"Strange Confession" is an "In Sanctum" mystery, with Lon Chaney as a scientist who perfects a cure for influenza. J. Carrol Naish is a get-rich-quick patent medicine magnate who tries to steal the formula.

"OPEN" CONTEST FOR "HENRY V"

EAGLE-LION OFFER £750

ANOTHER showmanship competition, with prizes totalling £750, in which independent exhibitors can compete, has just been announced by E. T. Carr, managing director of Eagle-Lion. The prizes are to be awarded for the best exploitation of "Henry V" over the 12 months beginning September 1.

The competition has been organised in response to suggestions received from several independent exhibitors, in view of the fact that the contest devised by Odeon Theatres is limited to the company's own circuit managers.

The prize money will be divided as follows: First prize, £100; second prize, £75; third prize, £50. In addition, there will be 40 prizes of £10 each and 25 prizes of £5 each.

The competition will open on September 1, 1945, and close on August 31, 1946.

The prizes will be awarded for what are considered to be the best examples of exploitation relating to the showing of "Henry V" in theatres which play the picture.

Entries must be by photographs accompanied by a full description of the scheme in not more than 500 words.

Independent judges have been asked to decide the winners of the contest. They are The Showman of the KINE., the Editor of *The Cinema*, and the Editor of *The Daily Film Renter*.

Entries must be addressed to "Competition," Eagle-Lion Distributors, Ltd., 169-171, Oxford Street, W.1. Full details can be obtained from Eagle-Lion, who will also send full information to each theatre playing the film.

"LOVERS" MEETING"

Shots from Germany

FIRST completed shots of the Michael Balcon-Cavalcanti production "Lovers' Meeting"—which Basil Dearden is directing in Germany—have reached Ealing Studios.

They show scenes, both exteriors and interiors, in an actual prisoner-of-war camp, and include pictures of many of the five hundred B.L.A. men who are being loaned by the War Office for the film as well as the professional cast, which includes Michael Redgrave, Basil Radford, Jack Lambert, Mervyn Johns, Jack Warner, Jimmy Hanley.

The scenes show a parade of the prisoners in the camp grounds and recreation time when, under the surveillance of a strict guard, they are allowed to stretch their legs in the fresh air.

Several ex-prisoners of war have gone to Germany with the unit to re-enact the real-life rôles they played in captivity.



Patricia Roc and Paul Dupuis as they appear in Ealing's *JOHNNY FRENCHMAN*, now playing at the Leicester Square Theatre

Exhibitors' Post-War Problems

AMERICAN SURVEY

A survey of the American Trade, cabled by the KINE. New York correspondent, reveals that executives are considering problems precisely similar to those confronting the British Industry.

The first and obviously the prime essential of the post-war period is the production of pictures which will maintain attendances.

Other matters with which the U.S. Trade is concerned are:—

Adjustment of high production costs.

The rebuilding and development of foreign markets.

Better theatre service to public. Better exploitation of product values.

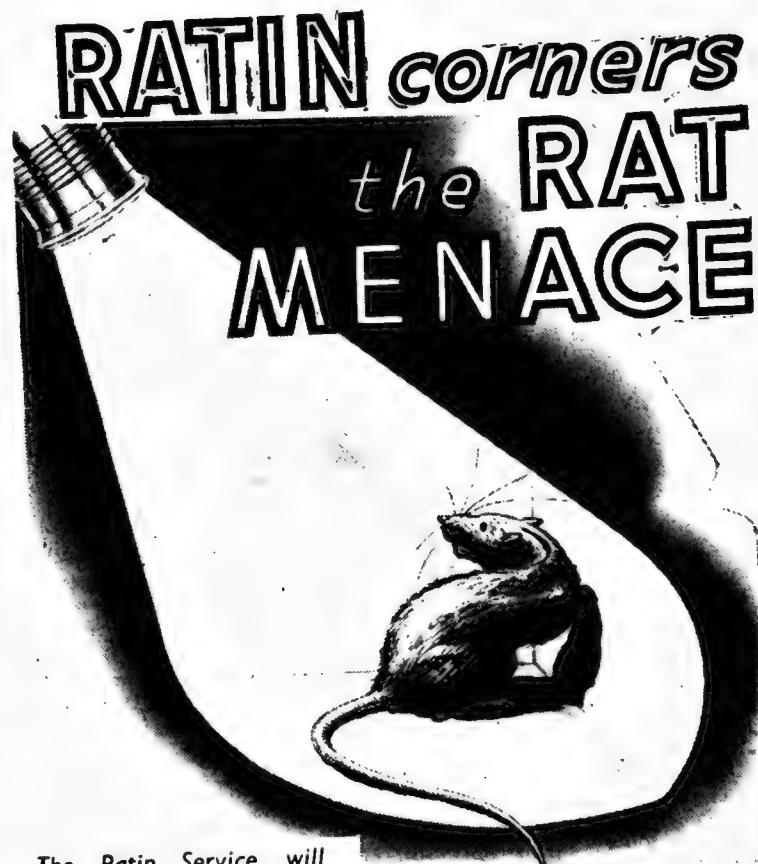
Maintenance of sound and far-visioned public relations to conserve the high measure of public good will earned through the Industry's war-time efforts.

Newsreel's Reply to C.E.A. Protest

The C.E.A. has received a reply from the Newsreel Association, following the C.E.A. resolution, forwarded to the newsreel organisation, in which concern was expressed over the inclusion of General Election speeches in the reels.

The Newsreel Association states that it will give careful consideration to the C.E.A. remarks.

In renewing the licence of the Wardona kinema, the Swanscombe U.D.C. decided that the Sunday opening charity levy be 10 per cent.



The Ratin Service will
Spotlight your Rat Problem

Rats are a serious menace . . . it needs a big organization to cope with the problem. The greatest known menace to rats is the Ratin Service . . . from its depots in all principal towns the Ratin Service conducts a nationwide campaign . . . its highly-skilled surveyors and operators use scientific and well-tested methods . . . make careful inspection and treatment of premises at regular intervals. Let the Ratin Service deal with your rats and mice . . . Write, now . . . ask our surveyor to call and explain just how the Ratin Service can deal with your problem.

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New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFI- CATE.	STARS.	REMARKS.	BOX-OFFICE ANG.
* Black Sheep of Whitehall, The. (Ealing)—British.	79 min. (U)	Will Hay, John Mills, Felix Aylmer.	... Riotous comedy extravaganza originally put out by United Artists and reviewed in the KINE. issue of November 20, 1941.	Capital revival. Great for youngsters.
Follow The Leader (Pathe)—American.	63 min. (A)	Leo Gorcey, Huntz Hall, Joan Marsh	... Breezy, two-fisted juvenile comedy melodrama. Story transparent, but cast versatile and fights realistic.	Reliable second for the masses and sticks. Should appeal to juveniles.
G.I. Honeymoon ... (Pathe)—American.	70 min. (A)	Gale Storm, ... Peter Cookson, Arline Judge.	... Gay, inconsequential romantic comedy. Story amusing, characterisation versatile and staging good.	Good general programmer. Nothing to harm youngsters.
* Home Sweet Home ... (Butcher's)—British.	91 min. (A)	Frank Randle, Nicolette Roeg, Tony Pendrell.	... Rollicking "civvy street" slapstick comedy. Reinforced with evergreen sentiment and music by Rawicz and Landauer.	Box-office sitter for provincial and industrial halls. Nothing to harm youngsters.
Range Law ... (Pathe)—American.	60 min. (U)	Johnny Mack Brown, Raymond Hatton, Sarah Padden.	Hard-hitting, vest pocket period outdoor romantic comedy melodrama. Acting versatile and scenery picturesque.	Good Western support for the family and kids.
Rogues' Gallery ... (Pathe)—American.	58 min. (A)	Frank Jenks, Robin Raymond, H. B. Warner.	... Half-pint "spot the murderer" crime comedy melodrama. Story haphazard and cast moderate, but title good and footage handy.	Second rate "second." Safe for youngsters.
Wedding Night ... (International)—American.	83 min. (A)	Gary Cooper, Anna Sten, Helen Vinson.	... Triangle drama originally put out by U.A. and reviewed in the KINE. issue of April 4, 1935.	Reliable revival for the populars. Above the heads of children.
† Where Do We Go from Here? (20th Century-Fox)—American.	78 min. (U)	Fred MacMurray, Joan Leslie, June Haver.	... Bizarre, original and sentimentally refreshing Technicolor costume romantic musical extravaganza. Story, treatment and characterisation clever.	Capital novelty booking. Great for youngsters.

* A British Picture.

† In Colour.

REVIEWS FOR SHOWMEN

Where Do We Go from Here?

Twentieth Century-Fox. American (U.). Photographed in Technicolor. Directed by Gregory Ratoff. Featuring Fred MacMurray, Joan Leslie and June Haver. 6,977 feet. Release not fixed.

BIZARRE, original and sentimentally refreshing Technicolor costume romantic musical extravaganza, ingeniously built on "Aladdin" and "Alf's Button" lines, effectively tabulating the fabulous adventures and misadventures of a genial and resourceful army reject who becomes the centrepiece of three colourful episodes in his country's crowded history before finally achieving his heart's desire.

The story is amusingly told in retrospect, and its many spectacular, gaily decked flashbacks, delightfully handled by the stars, scriptwriters and director, and gracefully garnished with tuneful music and song form the framework and facade of bright, charmingly inconsequential screen revue. Capital novelty booking for all classes.

Story.—Bill, an engaging young fellow, is rejected by all the Services on medical grounds, and his inability to enlist rankles. He has two girl friends, Lucilla, a tantalising bit-of-goods, and Sally, pretty, sympathetic and sincere, but foolishly throws his cap at the former. While rummaging amongst some salvage he picks up an odd-looking lamp. He starts to clean it, but at the first rub a genie appears. The genie invites Bill to make a wish, and Bill immediately asks to be put into the army. His request is granted, but the dates get mixed and he finds himself marching with General Washington's Forces. He volunteers to spy on the Hessians, but, after flirting with Lucilla, now seen as a barmaid, is discovered and sentenced to be shot. At the last moment the genie again appears and Bill is next seen as a sailor on the

"Santa Maria." He is on his way with Columbus to discover America. He later buys Manhattan from an early redskin estate dealer, but just as he is about to rub his hands he is whisked to New Amsterdam. There he learns that Sally, who answers to the name of Catrina, is to be sold in marriage to a Dutchman who holds a mortgage on her father's farm, but again the genie comes to his aid. In a flash he and Sally are back in the twentieth century and he finishes up in the Marines.

Acting.—Fred MacMurray acts with a necessary lightness of touch as Bill, Joan Leslie and June Haver, two luscious lovelies, contrast effectively as Sally and Lucilla, and Gene Sheldon, Anthony Quinn, Alan Mowbray, Fortunio Bonanova and Herman Bing contribute clever supporting cameos.

Production.—The story, light and fantastic as it is, has a compelling human side and this gives it the strength, wit and stamina to carry the many gorgeous and amusing flashbacks without losing its hold on its novel central idea. The hero is, it will be observed, seen in many colourful situations, and each neat parody on history not only outstrips its predecessor, but effectively builds into a jolly, novel, spectacular and ear-tickling confection. The numbers are tuneful, the lyrics particularly bright and the Technicolor photography superb. The screen's best pantomime, it is, above all, an exceptional offering for the juvenile and family trade.

Points of Appeal.—Ingenious and novel central idea, effective exploitation, clever and attractive cast, tuneful song, smart lines and lyrics, lavish staging, Technicolor, star values, provocative and promising title, and "U" certificate.

There is Still Need
to Save Waste Paper

Range Law

Pathe. American (U). Directed by Lambert Hillyer. Featuring Johnny Mack Brown, Raymond Hatton and Sarah Padden. 5,400 feet. Release not fixed.

THIS hard-hitting vest-pocket outdoor melodrama, describes a hectic battle of brawn and wits between a couple of U.S. Marshals and a crook, determined to trick an old-timer out of land containing rich silver deposit. The outcome is a foregone conclusion, but the characters have warmth and colour, humour and roughstuff alternate effectively and the scenery is picturesque. Sturdy and scenically impressive surface action puts it well up in its class. Good Western support for the majority of halls.

Story.—Phil Randall, cut-throat proprietor of a Western saloon, discovers silver on the ranch of Pop McGee, a struggling homesteader. Pop, who is behind with his taxes and is unaware of the true value of his land, is promptly framed for murder. "Boss" Annie, a forthright pioneer, immediately smells a rat and sends for Nevada and Sandy, her U.S. Marshal friends. They separate on arriving in town, and, by putting on an act, unmask Randall in time to save Pop's life and property. They then move on to fresh pastures and adventures.

Acting.—Johnny Mack Brown is a good-looking and virile Nevada, Raymond Hatton scores many laughs as Sandy, and Jack Ingram is in his element as villain Randall.

Production.—The plot has no love interest, but its realistic fights, fast action, and, above all, picturesque scenery are ample compensation. Fresh as paint, clean as a whistle and commendably compact, it's just the thing for family and juvenile audiences.

Points of Appeal.—Comprehensive, tightly packed yarn, good characterisation, heart-scrap, wholesome humour and superb scenery.

Continued on page 27

**1,001 Miracles—
and they're all in
TECHNICOLOR**

IN

Columbia's

**A
THOUSAND
AND
ONE NIGHTS**





A THOUSAND A



and ONE NIGHTS

The First Uproarious
Arabian Nights Tale
:: Ever Told! ::

Columbia's TECHNICOLOR MIRACLE

A
THOUSAND
AND
ONE NIGHTS

London Trade Show

NEW GALLERY

REGENT STREET - - W.1

Wednesday, SEPTEMBER 5

10.45 a.m.



REVIEWS—continued from page 22

Home Sweet Home

Butcher. British (A). Directed by John E. Blakeley. Featuring Frank Randle, Nicolette Roeg and Tony Pendrell. 8,245 feet. Release not fixed.

ROLICKING "civvy street" slapstick comedy. It is reinforced Cinderella-like sentiment and gracefully adorned with music and song.

The story, or rather series of crazy incidents, pivots on an ex-Home Guard father of quadruplets who, notwithstanding his own staggering domestic responsibilities, successfully acts as matchmaker in the chequered love affair of his pompous boss's only son and a pretty evacuee. Frank Randle, a tireless and resourceful, if not particularly refined, comedian, plays the lead for all he's worth, and his strenuous efforts are rewarded by many "belly" laughs. Rawicz and Landauer, the famous duo-pianists, and Helen Hill, the popular vocalist, are top-line guest artists whose contributions give a showmanlike touch to hearty British light entertainment. Box-office "sitter" for provincial and industrial halls.

Story.—Frank Randle, ex-Home Guard and commissionaire at The Wright Pianoforte Company, suddenly acquires fame as the father of quads. Jacqueline Chantry, Frank's pretty evacuee boarder, is chauffeur to Colonel Wright, pompous head of The Wright Company, and she and Eric, Wright's only son, fall in love. Snobish Mrs. Wright tries to wreck the romance, but Randall sides with the young lovers and, after many hectic escapades, culminating with a visit to a fashionable night-club, he sees that they finally triumph over parental opposition. He then turns in his job as commissionaire to cash in on the fame of his spectacular parenthood.

Acting.—Frank Randall as Frank leaves nothing to chance or the imagination. He exploits all the old music hall tricks and gags to good advantage. Nicolette Roeg and Tony Pendrell are adequate as Jacqueline and Eric, and H. F. Maltby, Hilda Bayley, Stan Little and Arnley, Donovan and Byl make a lively supporting team.

Production.—The story, an exuberant parody on suburbia, gets away to a good start with the shattering announcement of the arrival of daffy Frank's quadruplets and its brisk momentum carries it smartly through a series of robust slapstick situations. The highlights are a Home Guard reunion concert, which is a logical excuse for the appearance of Rawicz and Landauer and Helen Hill, and an ambitious night-club sequence in which the star and Arnley, Donovan and Byl indulge in boisterous Ruritanian burlesque. The romantic sentiment is, if possible, slightly more naive than the humour, but the whole is, nevertheless, rollicking light fare. Butcher's have labelled it with a great box-office title.

Points of Appeal.—Artless but topical and amusing story, good work by Frank Randall, delightful playing of Rawicz and Landauer, good technical presentation, popular sentiment and money-spinning title.

Follow the Leader

Pathe. American (A). Directed by William Seaudine. Featuring Leo Corcey, Huntz Hall and Joan Marsh. 5,760 feet. Release not fixed.

BREEZY, two-fisted juvenile comedy melodrama telling how the ex-leader of the famous East Side Kids, honourably discharged from the U.S. Army on account of defective eyesight, earns his reinstatement by rounding up a desperate gang of black marketeers. Leo Corcey and the Kids tackle the transparent job with infectious enthusiasm, and their good work and high spirits put new life into time-honoured clichés and situations. Reliable proprietary fare for the masses.

Story.—Muggs, ex-boss of the East Side Kids serving with the U.S. Forces, is discharged because of his defective eyesight, but

keeps his bad luck a secret. In the meantime, Spider, a not too scrupulous local lad, joins Muggs' old gang. Fingers, stooge for Larry, night-club owner and racketeer, forces Spider to rob a warehouse of army supplies. Muggs gets to hear, but before he can help, the now repentant Fingers is brutally beaten to death. Muggs then gains the confidence of Larry and his associates by telling them that he has been kicked out of the army, and, with the help of his sister, Millie, cigarette girl at Larry's club, and the East Side Kids, he eventually rounds up the black marketeers. He is reinstated in the army for his good work.

Acting.—Leo Corcey does not shine during the few brief sentimental transmissions, but otherwise he turns in a good all-round performance as Muggs. Huntz Hall earns a number of laughs as Glimpy, Muggs' dumb henchman, Billy Benedict meets all demands as Spider, and Joan Marsh is a pretty Millie. Jack La Rue also registers as Larry.

Production.—The opening is a little on the tearful and slow side, but afterwards the somewhat heavy preliminaries give way to robust comedy, hearty roughstuff and boisterous horseplay. A real pocket serial played mainly by boys for boys—the "A" certificate is an unwarranted impediment—it represents rousing thick-ear for secondary and industrial halls. Title and series values are, of course, self-evident.

Points of Appeal.—Crowded plot, high-spirited and competent juvenile acting team, rousing rough-house finale, handy footage and series values.

G.I. Honeymoon

Pathe. American (A). Directed by Phil Karstein. Featuring Gale Storm, Peter Cookson and Jerome Cowan. 6,330 feet. Release not fixed.

GAY, if inconsequential romantic comedy illustrating the untiring but unsuccessful attempts of a bride to circumvent army red tape and consummate her marriage with a young officer. While it is all definitely sexy, it doesn't contain an improper line or situation. Naughty by suggestion rather than performance, it is, in fact, attractive and piquant, light entertainment. Good general programmer.

Story.—Just as Ann, a chic, high-spirited girl, and Bob, a handsome young army officer, get married the bridegroom receives orders to entrain. Ann believes that her place is by her husband's side and goes in pursuit. By exploiting her good looks and figure she tricks Ace Randall, a tough gangster, into exchanging his drawing-room for her upper berth. She then puts on her negligée and Bob joins her, but before they can turn out the lights Bob is recalled. On their arrival at the town where Bob is stationed Ann meets Blubber, Ace's partner in a night-club. The club is on the police black-list and Blubber allows Ann to convert it into a temporary flat. Again Ann dons her negligée, but Bob comes in exhausted from a route march and quickly passes out. Later, Ann and Bob decide to throw a party, but unknown to them their flat is out of bounds and as soon as the place is full of brasshats the vindictive Ace phones the military police. Fortunately Ann's aunt knows Bob's C.O. and the trouble is smoothed out. Once more Ann appears in a negligée for her own and Bob's benefit, but again he is recalled before they can "make it."

Acting.—Gale Storm is a pretty, pert and provocative Ann, Peter Cookson is a handsome Bob, and Jerome Cowan, Frank Jenks and Virginia Brissac register in key supporting roles.

Production.—The story development is not exactly breathless, but, in spite of a few quiet patches, its piquant basic gag, appropriately garbed in battle-dress, accounts for a number of amusing and tender situations. A shrewd, elegantly mounted blend of sugar and spice, it is certain to amuse and thrill the feminine fan.

Points of Appeal.—Topical and amusing story, versatile teamwork, bright dialogue, good staging, popular cast and catchy title.

Rogues' Gallery

Pathe. American (A). Directed by Albert Herman. Featuring Frank Jenks, Robin Raymond and H. B. Warner. 5,233 feet. Release not fixed.

HALF-PINT "spot the murderer" crime comedy melodrama telling how a resourceful girl reporter and a crazy Press photographer round up a desperate killer and, at the same time, prevent the blueprints of a new radio device from falling into enemy hands.

Robin Raymond and Frank Jenks make a pretty good stellar team, but even so they have all their work cut out to extract laughs and thrills from the bewhiskered twists and gags. Its happiest features are handy footage and title. Second-rate "second."

Story.—Patsy Clark, go-ahead reporter for the *Daily Express*, and Eddie Porter, a crazy photographer, are assigned to interview John Foster, head of a group of influential scientists and businessmen regarding a new radio device. Foster is not helpful and the pair decide to call upon Professor Reynolds, the inventor. They are refused an interview, but before they leave the building there is an attempt to steal Reynolds' blueprints. At this juncture, Jimmy, Foster's nephew, appears on the scene and claims to be a reporter on a rival paper. Shortly afterwards, one of Foster's associates and Reynolds are murdered, but before Reynolds dies he lets Patsy see his invention and it gives her a vital clue. She and Eddie then outlive the police and spectacularly apprehend the elusive killer.

Acting.—Robin Raymond and Frank Jenks work hard and occasionally score as Patsy and Eddie, but the supporting players are, with the exception of H. B. Warner, very weak.

Production.—There are many strings to the plot, but they are so clumsily woven that the finished article contains few laughs and fewer thrills. Yet obvious and haphazard as it all is it never deliberately wastes time, and its brevity, if not its wit, entitles it to consideration as a small hall "second."

Points of Appeal.—Popularity of "who dunnit," handy footage and good title.

REISSUES REVIEWED

The Black Sheep of Whitehall

Ealing. British (U). Directed by Will Hay and Basil Dearden. Featuring Will Hay, John Mills and Felix Aylmer. 7,200 feet. Release not fixed.

RIOTOUS comedy extravaganza describing how a crazy and not too scrupulous pedant helps to thwart a Nazi plot to sabotage a trade agreement between England and South America. This is what we said when the film was first put out by United Artists and reviewed in the KINE. issue of November 20, 1941. We have seen it again and wholeheartedly endorse every word of our original verdict. Its hearty slapstick is as good as new and is certain to score again in family and industrial halls. Moreover, it has a "U" certificate and, we believe, an unexpired quota ticket. Capital comedy revival for all classes.

Points of Appeal.—Subject, treatment, grand performance by Will Hay, and big star values.

Wedding Night

International. American (A). Directed by King Vidor. Featuring Gary Cooper, Anna Sten and Helen Vinson. 7,528 feet. Release not fixed.

TRIANGLE drama illustrating the spiritual rehabilitation of a playboy author at the hands of a beautiful and sympathetic Polish girl. Originally put out by United Artists and reviewed in the KINE., April 4, 1935, it retains the famous Goldwyn production sheen, but its tempo, slow by modern standards, slightly accentuates its artificiality and age.

Points of Appeal.—Sentimental story, feminine angle, good production qualities and box-office star and title.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period June 16, 1945, to August 4, 1945. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH				
Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
JUNE 19. Sally the Sparrow ..	G.F.D...	G.-B. Instructional.	804	Br./R. 8369
JUNE 22. <i>New Pathe Pictorial.</i> No. 27/39 (Series)— <i>New Pathe Pictorial.</i> No. 39.	Pathe ..	Pathe ..	836	Br./R. 8375
JUNE 25. Seashores ..	G.F.D...	G.-B. Instructional.	1,369	Br./R. 8392
The Way to the Stars ..	United Artists	Two Cities ..	9,763	Br./Tr. 8394
JUNE 28. I'll be your Sweetheart ..	G.F.D...	Gainsborough Pictures.	9,387	Br./Tr. 8398
I Didn't Do It ..	Columbia ..	Columbia (British)	8,634	Br./Dr. 8399
Isle of Many Waters ..	M-G-M ..	Agent-General for Tasmania.	971	Br./E. 8400
JUNE 29. Steel ..	20th Century-Fox.	Verity Films ..	3,017	Br./E. 8401
Look to Nature ..	" ..	British Foundation.	1,636	Br./R. 8402
The Weavers ..	" ..	" ..	1,591	Br./R. 8403
JUNE 30. <i>New Pathe Pictorial</i> Nos. 40/52 (Series):— <i>New Pathe Pictorial</i> No. 43. <i>New Pathe Pictorial</i> No. 44.	Pathe Pictures ..	Pathe Pictures ..	913	Br./R. 8404
	" ..	" ..	906	Br./R. 8405
JULY 5. Fast and Slow ..	G.F.D...	G.-B. Instructional.	1,395	Br./R. 8408
JULY 9. <i>New Pathe Pictorial</i> Nos. 40/52 (Series):— <i>New Pathe Pictorial</i> No. 45. <i>New Pathe Pictorial</i> No. 46.	Pathe Pictures ..	Pathe Pictures ..	766	Br./R. 8411
	" ..	" ..	839	Br./R. 8412
Waltz Time ..	Anglo-American	British National	8,944	Br./Dr. 8413
JULY 10. Stricken Peninsula ..	N.S.S. Prod. ..	Ministry of Information.	1,400	Br./E. 8414
JULY 12. The Big City ..	Federated Film Corp.	Federated Film Corp.	3,646	Br./E. 8415
JULY 13. Our Country ..	Film Traders	Strand Film ..	4,129	Br./E. 8416
JULY 16. <i>New Pathe Pictorial</i> Nos. 40/52 (Series):— <i>New Pathe Pictorial</i> No. 47.	Pathe Pictures ..	Pathe Pictures ..	858	Br./R. 8417
JULY 18. Julius Caesar ..	20th Century-Fox.	Theatrecraft, Ltd.	1,755	Br./R. 8418
Macbeth ..	" ..	" ..	1,474	Br./R. 8419
JULY 30. Air Plan ..	Anglo-American	Royal Air Force Film Production Unit.	2,513	Br./E. 8432
The Broad Fourteens ..	" ..	Crown Film Unit	3,136	Br./E. 8433
JULY 31. Johnny Frenchman ..	Eagle-Lion ..	Ealing Studios	9,406	Br./Tr. 8437
AUGUST 2. After You, Mr. Dickens ..	New Realm ..	John George Taylor Prod.	3,110	Br./E. 8438
Constable's Country ..	Warner Bros.	B.S. Productions	1,478	Br./R. 8439

FOREIGN

JUNE 16. Flicker Flashbacks No. 3 (2nd Series).	RKO-Radio ..	Pathe News ..	780	F. 8362
JUNE 18. Jasper's Music Lesson ..	Paramount ..	Paramount International Films.	708	F. 8363
Unusual Occupations, L.3-4.	" ..	" ..	973	F. 8364
Henpecked Rooster ..	" ..	" ..	727	F. 8365
Marry Go Round ..	" ..	" ..	709	F. 8366
Hullaba Lulu ..	" ..	" ..	813	F. 8367
The Truck That Flew ..	" ..	" ..	775	F. 8368
JUNE 20. One Against Seven ..	Columbia ..	Columbia ..	8,104	F. 8370
Youth on Trial ..	" ..	" ..	5,287	F. 8371
The Doctor's Courage ..	" ..	" ..	6,312	F. 8372
Men of the Deep ..	" ..	" ..	5,959	F. 8373
Screen Snapshots, No. 131.	" ..	" ..	888	F. 8374

Title of Film.	Registered by.	Maker's name.	Length (feet).	
JUNE 22. Feud of the Range ..	Premier Dist. ..	Metropolitan Pictures.	5,289	
Mesquite Buckaroo ..	" ..	" ..	5,456	
Smoky Trails ..	" ..	" ..	5,192	
Riders of the Sage ..	" ..	" ..	4,994	
Salome, Where She Danced.	G.F.D. ..	Universal	8,165	
Blonde Ransom ..	" ..	" ..	6,129	
Your National Gallery ..	" ..	" ..	926	
Abou Ben Boogie ..	" ..	" ..	594	
Beach Nut ..	" ..	" ..	609	
Jungle Jive ..	" ..	" ..	619	
Harmony Highway ..	" ..	" ..	1,286	
Jive Busters ..	" ..	" ..	1,351	
Andy Panda's Victory Garden.	" ..	" ..	610	
Cow Cow Boogie ..	G.F.D. ..	Universal	604	
Meatless Tuesday ..	" ..	" ..	608	
Melody Parade ..	" ..	" ..	1,389	
I'll Be Seeing You ..	United Artists ..	Vanguard Films..	7,669	
JUNE 28. Diamond Horseshoe ..	20th Century-Fox	20th Century-Fox	9,306	
Nob Hill ..	" ..	" ..	8,579	
A Bell for Adano ..	" ..	" ..	9,359	
JUNE 30. Dog Watch ..	RKO-Radio ..	Walt Disney ..	663	
JULY 3. Twice Blessed ..	M-G-M ..	M-G-M ..	6,820	
JULY 7. They Met in Moscow ..	Film Traders ..	Mosfilm Studios	6,913	
Rodin ..	" ..	Les Artisans d'Art Cinematographique.	2,627	
JULY 20. Blood on the Sun ..	United Artists ..	Cagney Productions.	8,476	
The Cross-Eyed Bull ..	" ..	Plastic Cartoons	825	
Senorita from the West ..	G.F.D. ..	Universal	5,646	
The Woman in Green ..	" ..	" ..	6,094	
Synco-Smooth Swing ..	" ..	" ..	1,346	
JULY 23. Captain Eddie..	20th Century-Fox	20th Century-Fox	9,675	
Junior Miss ..	" ..	" ..	8,308	
JULY 25. The Hidden Eye ..	M-G-M ..	M-G-M ..	6,229	
Passport to Suez ..	Columbia ..	Columbia ..	6,477	
Escape in the Fog ..	" ..	" ..	5,645	
Fortune Hunter ..	" ..	" ..	5,965	
JULY 26. Birthday Blues ..	RKO-Radio ..	RKO-Radio ..	1,583	
JULY 31. Don Juan Quilligan ..	20th Century-Fox	20th Century-Fox	6,759	
Steppin' Pretty ..	" ..	" ..	754	
Girls Preferred ..	" ..	" ..	774	
AUGUST 2. Vaudeville Days ..	Warner Bros. ..	Warner Bros. ..	1,820	
Hobby Horse Laffs ..	" ..	" ..	597	
Outdoor Living ..	" ..	" ..	853	
Nautical But Nice ..	" ..	" ..	1,223	
The Heckling Hare ..	" ..	" ..	663	
Once Over Lightly ..	" ..	" ..	1,551	
Rudy Vallee's Coast Guard Band.	" ..	" ..	868	
AUGUST 4. Naughty Nineties ..	G.F.D. ..	Universal	6,759	
Volga Volga ..	" ..	Soviet Film Agency	6,442	

ALTERATIONS OF LENGTH.

Title of Film.	Registration No.	Date of publication in <i>Board of Trade Journal</i> .	Original Length (Feet).	Amended Length (Feet).
Gens du Voyage ..	F. 1532	March 23, 1939	9,000	8,100
Crime et Chatiment ..	F. 12786	March 19, 1936	8,820	7,320
La Grande Illusion ..	F. 15716	January 27, 1938	10,530	9,000
Pieges ..	F. 2687	February 15, 1940	10,403	7,700

The registered length of the film "Happy Landing" (F. 15866), notified which appeared in the *Board of Trade Journal* of February 24, 1938, has been amended to 7,204 feet.

KEY TO REGISTRATION PREFIXES.

- Br./E. indicates "Registered for the exhibitors' quota only."
- Br./R. indicates "Registered for the exhibitors' and renters' quotas."
- Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."
- Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

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"THIS YEAR—NEXT YEAR..."

**Studio Derequisitioning Speed-Up in
Slow Motion**

By P. L. MANNOCK

THE Board of Trade, I firmly believe, is on the side of British producers in their anxiety to obtain more studio space; but it can hardly be said that its latest pronouncement on derequisition is particularly exhilarating. The extent and significance of the official "possibility" as a speed-up in this matter amounts to the prospect of a 50 per cent. increase "by the end of next spring." Now that means the summer of 1946; and only then if current plans materialise.

To say simply that this is not good enough would be a gross understatement. It is practically no consolation at all to those who have the stories, the money and the markets for the restoration of British picture making to its pre-war level. The world is now at peace, and war exigencies can no longer be used by those in control. And let there be no misunderstanding. The Board of Trade is not in control. I wish it were. The Service Departments are responsible, and it is fairly clear that they have little or no consideration for those anxious to resume, on a normal scale, the activities of an industry which, in spite of unexampled and world-wide prestige, finds itself hamstrung.

* * *

It is time to be blunt about the Government's own film activities which played a real part in the struggle for human freedom, and, in order to do so, induced the British studio world to part, more or less cheerfully, with its premises, personnel and material. The hour has come, indeed, to ask whether Whitehall need compete with the commercial studio any longer. The few idealists who, with the notion of a State-run production industry need not be regarded very seriously. The most that will be conceded is that there is a case for the occasional official film—though, in view of the return of party politics and the cessation of the use of the screen as a weapon of warfare, this need is necessarily a diminishing one. When I read that the important floor-space at Pinewood may be released by the M. of I. and the

Army and R.A.F. units, but only on the basis of finding "other accommodation." I am tempted to ask—why find other accommodation, which, in effect, means no floor release at all? Why not scrap the film establishments of these three departments entirely? Apart from the routine of training films for uniformed men of the Forces, which the public are never meant to see, what justification is there for maintaining, at the taxpayers' expense, these units?

* * *

NOW that hostilities have died down in every theatre of war, what is the point of maintaining uniformed film personnel to record war history? There must be millions of feet of recorded warfare which we have never seen, but which will presumably be at the disposal of responsible commercial producers for years to come, through the proper channels. Certainly no more of it can possibly be screened. Allow the industry to visit wherever required—war stories will be unpopular for a while, anyway—and let the newsreels have a free hand. Shut down the Pinewood units and let us have Pinewood back. Let the M. of I. (so long as it lasts) and any other Government department avail itself of the resources of private firms, accustomed to make footage for them before 1939. Retain the Crown Film Unit, but take all production out of the control of gold braid and brass hats.

* * *

NATURALLY, this also entails the restoration to our studios of all those who joined the Services from the studios, whether in film units or not; but, of course, with



Tom Walls and Francoise Rosay in a scene from Ealing's current release, **JOHNNY FRENCHMAN**, now showing at the Leicester Square Theatre

Corfield Will Make His Next Production at Ealing Studios

priority to all in those units. Carpenters and plasterers will be difficult to secure because of the demands of housing; but for the present those in official studios should be able to revert to normal studio work, for it is specialised craftsmanship in most cases, and housing requirements should be met from the general demobilisation groups and priorities. We certainly want every pre-war British director back.

The last time I spoke to J. A. Rank, I was assured that the problem of equipment and apparatus was being seriously tackled, and that prospects, both of manufacture and import, were hopeful. This is good news, although something a little more tangible would be even better news.

The industry does not expect re-

Continued on page 30

GASPARY'S "BEDELIA"

JOHN CORFIELD Productions will begin production of Vera Gaspar's "Bedelia" on November 15 at Ealing Studios.

Cast and director will be announced later. Distribution has been arranged by Corfield with G.F.D.

Boy Star for Cineguild

Cineguild's country-wide search for a boy actor has resulted in the signing-up of Anthony Wager, of Mill Hill, London, a pupil at Christ's College, Finchley, for the rôle of Pip in "Great Expectations."

The film will go on location next month.

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Off to Hollywood



THE first British star to go to Hollywood under Arthur Rank's scheme for lease-lend between American and British studios formulated during his recent Hollywood visit, has now left Gainsborough studios.

Patricia Roc went to America on Sunday by B.A.O.C. Clipper to take up a starring rôle in Walter Wanger's "Canyon Passage."

Starring with her will be Dana

Andrews, Bryan Donlevy, Susan Hayward and Preston Foster. "Canyon Passage," a story of Western Oregon in 1848, was written by Ernest Haycox, who also wrote "Stage Coach."

Patricia Roc, in addition to the fact that she is to star alongside American topliners, will be directed by Jacques Tourneur. Eddie Cronjager will photograph the film.

Patricia has been attracting interest recently for her performances in Gainsborough films. After "Millions Like Us," she was put under contract by Maurice Ostrer and has since played in "2,000 Women," "Love Story," "Madonn of the Seven Moons," and "The Wicked Lady." She says she is delighted with her chance to go to Hollywood, but is determined to come back to England.

That's good. We don't want our stars to desert us.

LONDON SEQUENCE FOR "CARAVAN"

Arthur Crabtree, who has been busy for several days on the Spanish garden and patio setting for Gainsborough's "Caravan," at Shepherd's Bush, switched his players back to London at the end of last week to a set representing the interior of Don Carlos' house for scenes between Stewart Granger and Gerard Hinze.

After the VJ holidays, during which the studios were closed, production swung back to normal, and Crabtree will be shooting this week on scenes in Sir Francis' (Dennis Price) London home.

Contd. from page 29

PRODUCTION INCREASE OF 100 PER CENT. BY THE NEXT SPRING

storage overnight. There are considerable snags in the form of shortage of material, including celluloid; and the delays of getting authorisation where more than one Government department is concerned are inevitable. It will be months before things really begin to move, and the process will be exasperatingly protracted, even under the best conditions and with the best of will all round. But I would like to see a little more earnestness in official quarters;

and it seems to me that to suggest that "alternative accommodation" should be tied up with the evacuation of officially-run studios is in the wrong spirit.

By next Spring production should be increased by 100 per cent., not 50 per cent. It is not healthy for an industry which has more than an economic importance to have its wartime shackles continued for so long after fighting and the fighting needs it has supplied have ceased.

"KINE." CALL BOARD

Current Production Schedule

At Denham

MEN OF TWO WORLDS (Two Cities)

Producer, John Sutor; associated producers, Herbert Smith and R. Vernon; director, Thorold Dickinson; assistant director, Vincent Permain; production manager, Ken Horne; script, Joyce Cary, Thorold Dickinson and Herbert W. Victor; art director, Tom Morahan; camera, Desmond Dickinson; editor, Alan Jaggs; stars, Eric Portman, Phyllis Calvert, Robert Adams; started last week in February. Previously on African location.

CARNIVAL (Two Cities)

Producers, John Sutor and William Sasson; director, Stanley Haynes; assistant director, Mark Evans; art directors, Paul Sheriff and Carmen Dillon; camera, Guy Green; camera operator, Harold Hastings; editor, Charles Saunders; stars, Sally Gray, Michael Wilding, Stanley Holloway, Jean Kent, Hazel Court and Catherine Lacey; started first week in March.

REMEMBER THE UNICORN (Columbia)

Produced and directed by Marcel Varnel; associate producer, Ben Henry; assistant director, Alf Keating; cameras and lighting, Phil Grindrod; camera operator, Dudley Lovell; production manager, Ernest Gartside; unit manager, Tom Payne; art director, George Provis; continuity, Peggy Singer.

At Ealing

PINK STRING AND SEALING-WAX (Ealing)

Producer, Michael Balcon; director, Robert Hamer; assistant director, Roland Douglas; production manager, Hal Mason; script, Diana Morgan; art director, Duncan Sutherland; camera, Stan Pavey; operator, H. Julius; editor, Michael Truman; stars, Mervyn Johns, Sally Ann Howes, Jean Ireland; started May 21.

LOVERS' MEETING (Ealing)

Producer, Michael Balcon; director, Cavalcanti. Unit in Germany shooting preliminary P.O.W. scenes. Cast will include Michael Redgrave, Jack Warner and Basil Radford.

In Preparation:

NICHOLAS NICKLEBY. — Dickens' novel, now being adapted for the screen by John Dighton. Shooting is planned to take place at the studios and on location in Yorkshire. Cavalcanti will direct, with John Croydon as associate pro-

ducer. Casting to date includes Deni Bond and Sally Ann Howes.

At Elstree

THE TROJAN BROTHERS (British National)

Producer, Louis Jackson; director, Maclean Rogers; production manager, Fred A. Swan; unit manager, Ben Asher; first assistant director, Gerald O'Hara; joint second assistant directors, Jack Bremer and George Aldersley; and third assistant director, Roddy Hardacre; art director, C. Wilfred Arnold; assistant art director, Geoffrey Somerton; photography, Ernest Palmer; camera operator, Arthur Grant; editor, Douglas Myers; cast, David Farrar, Bobby Howes, Lesley Brook and George Robey.

At Islington

BEWARE OF PITY (Two Cities)

Producer, W. P. Lipscomb; director, Maurice Elvey; assistant director, Edward Richards; production manager, Theo. Laguard; art director, Al Vetchinsky; camera, Derick Williams; camera operator, W. McLeod; editor, Grace Garland; stars, Lilli Palmer, Albert Liven, Cedric Hardwicke, Gladys Cooper and Ernest Thesiger; started first week in March.

At Shepherd's Bush

CARAVAN (Gainsborough)

Executive producer, Maurice Ostrer; producer, Harold Huth; director, Arthur Crabtree; production manager, Arthur Alcott; players, Stewart Granger, Anne Crawford, Jean Kent; script, Roland Pertwee; adapted from the novel by Lady Eleanor Smith.

At Welwyn

QUIET WEEK-END (Associated British)

Producer, Warwick Ward; director, Harold French; script, Victor Skutezsky, Stephen Black, T. J. Morrison, W. Ward; art director, Douglas Daniels; camera, Eric Cross; players, Derek Farr, Frank Collier, Marjorie Fielding, Barbara White, George Thorpe; play by Esther McCracken; started in July.

On Location

I SEE A DARK STRANGER (Individual)

Producer, Sidney Gilliat; director, Frank Launder; Wilkie Cooper, lighting; W. Allen, camera; F. G. Bang, production manager; Norman Arnold, art direction (with David Rawnsley); Percy Hermes, assistant director; Connie Newton and Pat Arnold, continuity; Stuart Freeborn-Jack S. make-up; Cathleen Moore, wardrobe; Pizey, stills; stars, Deborah Kerr, Trevor Howard, Raymond Huntley and Larry Webster.

A MATTER OF LIFE AND DEATH (The Archers)

Producers, Michael Powell and Emeric Pressburger; director, Michael Powell; assistant producer, George Busby; assistant director, Parry Jones; camera lighting, Jack Cardiff; camera operator, Geoffrey Unsworth; camera technician, R. A. Crosby; camera assistant, D. Allcourt; sound, Allan North; chief electrician, — Wall; props, Jim Burgess; production designed by Alfred Junge; stars, David Niven, Kim Hunter and Roger Livesey.

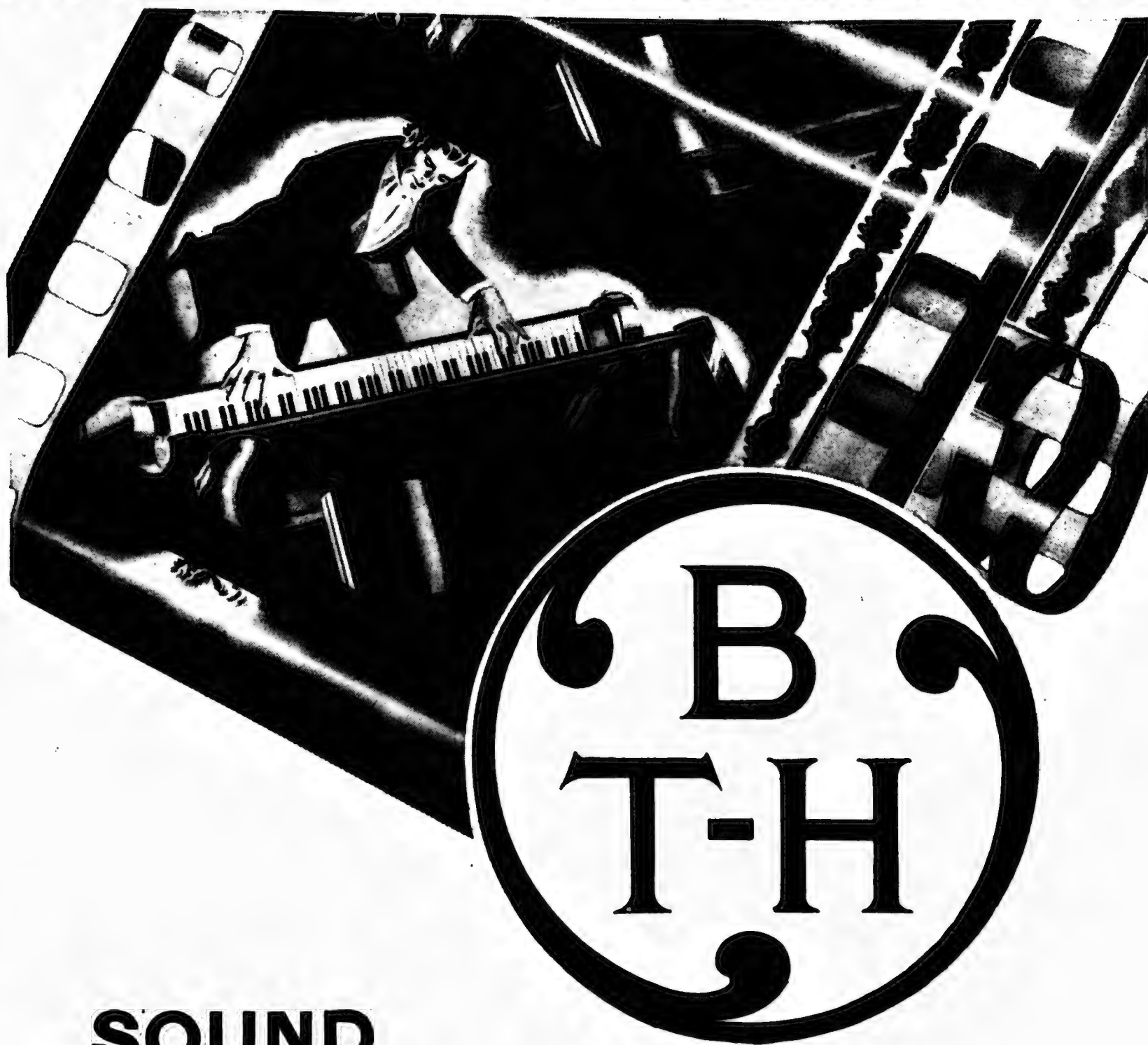
THE YEARS BETWEEN (Sydney Box)

Producer, Sydney Box; director, Compton Bennett; stars, Michael Redgrave, Valerie Hobson, Flora Robson and Felix Aylmer.

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one eye always on the brave, unsung soldier." *Daily Telegraph*

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Laraine Day and Robert Young in **THOSE ENCHANTING YOUNG CHARMS**, forthcoming presentation (RKO-Radio)

Continued from page 7

BRITISH FILMS HAVE A GREAT OPPORTUNITY

PRACTICALLY every performance in Amsterdam has been sold out since the first kinema was reopened, and newsreel theatres have been overcrowded.

British pictures were well received. They included: "39 Steps," "The Lady Vanishes," "Victoria the Great."

British Films are Wanted

British product has a good future in Holland, but it must be handled and publicised in the right way.

It is necessary to introduce a picture which is worth while by modern, fresh methods in order to build up a national interest.

Public interest in French pictures has been steadily growing and new French pictures are awaited with interest.

If British pictures had ever a chance on this market, they will have now, but it depends on those handling their import and distribution whether their success is assured.

One of the best British S.H.A.E.F. pictures is "Pimpernel Smith," doing excellent business in the popular Royal Theatre in Amsterdam.

Dutch Product

One of the consequences of a quota system will be the promotion of domestic productions.

During the last pre-war years, Dutch pictures stood on a higher level than ever before and the filming of "Pygmalion" has been very successful.

As soon as the two Dutch studios "Filmstad," The Hague, and "Cinetone" in Amsterdam, are re-equipped the production of domestic pictures will be continued on a larger scale.

The situation remains confused and uncertain; railway traffic is limited, there are no materials to build new theatres and rebuilding of damaged kinemas will take a lot of time; distribution of pictures works stiffly; and the contact between trade organisation and governmental board is subject to quarrels and bad understanding. Business men are optimistic and undoubtedly the Dutch trade will recover within a short time.

EXHIBITORS WERE PREPARED FOR VJ-DAY CELEBRATIONS

West End "Sell Out": But Average Business Elsewhere

BY "KINE" STAFF REPORTER

DURING the week-end exhibitors all over the country have been taking the opportunity of the lull that followed the storm to assess the results of VJ holiday business. Peace broke out in most areas at about five o'clock on Wednesday: but the "joy-blitz" did not break over the kinema business.

"Below normal Bank Holiday standards," was the verdict of most exhibitors.

Unlike the VE holidays, all the West End kinemas opened. One or two people let off squibs in the stalls: but in both London and the rest of the country audiences were well behaved. They were high-spirited but no more.

London's West End was the exception to the "below Bank Holiday business" rule—it was a case of standing-room only on both VJ-1 and VJ-2 nights!

Bill Thornton closed the Odeon, Leicester Square, on Wednesday following an incident about noon when Army detonators in bottles were exploded near an exit door, causing some damage. As licensee, Thornton was not risking a VJ-1 panic. The Odeon was filled with an orderly but cheerful crowd all day Thursday.

Piccadilly was a mass of people, and F. Still, general manager of the London Pavilion, was forced to close the doors and let patrons into the building one at a time.

P. T. Brickwell, house manager of the Empire, commented: "The crowds were very good—it was a case of S.R.O."

Although West End managers closed on VE holidays, fearing damage from rowdy crowds, no kinema received more than slight damage in the form of forced doors, torn posters, or stolen bunting.

Greater London "Poor"

Business in the Greater London area was poor.

"It was below VE standards and certainly not up to a Bank Holiday standard," was how Keith B. S. Hann assessed the VJ holiday period at the Old Kent Road Astoria. "We had two excellent matinee shows, but it slacked off in the evenings. Outside the kinema the streets were deserted."

Business approached Bank Holiday standards at the Trocadero (G.B.), Elephant and Castle, and at one time the "house full" notice was used. L. Phillips (manager P. A. Fowler was on holiday) praised the orderly patrons, who were "happy but not troublesome."

But in most of the suburbs it was a case of "No trouble—no excessive business."

Mr. and Mrs. London may have taken their children to a movie in the afternoon: but on this

evening of evenings they wanted to stay outdoors.

Two Days—One Day Business

Reports reaching the KINE. from other parts of the country show that business was average but not exceptional.

On Wednesday the crowds wanted to celebrate, and on Thursday they were ready for less boisterous entertainment.

In Birmingham there were scenes equivalent to any seen in London.

Kinemas had their fair share of entertainment business. The city houses had no reason to complain. Queues of patrons awaited the opening on the Wednesday morning and were again to be seen from tea-time onwards. Box-offices in the suburbs were not so busy on the Wednesday, but good houses were the rule at the majority of them on VJ2, especially in the evening.

This is how Leslie Holderness, of the Odeon, described VJ business: "Both days would not make up one day's ordinary business."

Holderness had to place guards on his exit doors—as a safeguard against some of the more cheerful merry-makers in the street.

All Quiet in Lancs

On the whole, quite good business was done at most theatres in Manchester where, it was noted, fewer "young bloods" were in attendance than usual. Bonfires and other street excitements proved temporarily a stronger attraction. Though most managers gave strict instructions to their staffs how to deal with disorderly conduct, there was little need to implement this and other supervisory arrangements.

Fireworks At Brighton

One or two Brighton patrons set off fireworks in their excitement. The pulled down front of house displays for their bonfires; but otherwise all was well.

G. A. Foster, general manager of the Regent (G.B.), described business as the same as VE-Day, but below Bank Holiday standards.

Brighton is at present at the peak of its holiday season. Without the visitors business would probably have been less than VE-Day standards.

In the North of England business was average.

J. Cottam, of the Trocadero (G.B.), Liverpool, said that on Wednesday the

Danced While The Kinema Blazed

VJ-1 was a night that will be remembered for a long time by T. Allan, manager of the Palace, Slough.

A fire broke out soon after midnight at the stage end of the kinema. Celebrating crowds in near-by streets danced and sang—they thought the Palace blaze was just another street party bonfire!

The cause of the fire is not known.

By the time the N.F.S. had extinguished the blaze the whole of the auditorium was gutted. The kinema, controlled by the Slough Theatre Company (chairman, Major Davis), had 1,275 seats.

That evening an orderly audience had been present at a VJ performance.

crowds celebrated, but on Thursday many of them wanted to see a movie.

Business was normal and the celebrations caused no damage in any of the local kinemas.

Scotland: "About the Same"

Scottish exhibitors felt little effect of the VJ holiday period.

In the West of England crowds were equally as well behaved, but they didn't have to stand for their entertainment!

"Henry V" played to big business at the Odeon, Bristol. The manager, J. Draycott-Simpson, said: "Thursday was a record day—well above any Bank Holiday figures, nearly up to the record figures for 'For Whom the Bell Tolls.'"

"EARL CARROLL VANITIES"

Featured in Broadcast

"Talk of the Town," popular B.B.C. feature produced by Pat Osborne, which was broadcast in the Light Programme on Friday last (August 17) from 10.10-10.30 p.m., contained many excerpts from the sound-track of "Earl Carroll Vanities," the Republic musical released by British Lion.

A number of songs from the picture, played by Woody Herman's orchestra and sung by stars Dennis O'Keefe, Constance Moore, Herman and others, were featured. These included "I've Been So Good for So Long," "Endlessly," "You Beautiful Thing, You" and "Who Dat Up Dere?" The hilarious "Meat Ball" scene with Parky-karkus, Dennis O'Keefe and Constance Moore was also broadcast.

Meanwhile, "Earl Carroll Vanities" is in its third week in the West End, having transferred from its successful Tivoli run to a concurrent play date at the Dominion and New Victoria theatres.

KINE SERVICE SECTION



The Observation Window

New Colour Process

NEW METHOD OF CONTINUOUS PROJECTION

THE news that a new British colour process is ready to be launched will be welcomed by producers for whom, for one reason or another, the facilities of Technicolor are not available.

The new process goes by the name of Anglocolor, and its claim to be far in advance of any existing system of colour photography is backed by the experience of Dr. Michael Martinez, one of the pioneers of colour, whose investigations in this field for the past 25 years have been recognised internationally in scientific and commercial circles.

MANY of Dr. Martinez' most important patents are embodied in the basic principles of many colour processes to-day; he now has seven new patents covering his Anglocolor system. These new patents, together with his present and future patents, are under exclusive ten-year licence to a new company being formed.

THE new company, possibly embracing the name of Anglocolor, has also the exclusive services of Michael Martinez, for the same period of ten years.

Further details of the company and its plans, as well as details of Anglocolor and its wide potentialities will be given exclusively in an early issue of the KINE.

AN ingenious method of continuous projection has been invented by a Toronto projectionist. Flickerless presentation, sharper focus, better illumination and less heat are among the advantages claimed for the procedure. The only alteration needed on the projector is two trap members, two intermittent movements and two lenses. A new method of processing is also required.

THERE are two steps in printing the picture. In the first every alternate frame is printed. The second step involves shifting the picture several inches along the negative and then printing the remaining frames. Thus, instead of

appearing on the positive in regular succession, the frames are printed approximately in this order (beginning, for example, with frame No. 5)—5, 12, 7, 14, 9, 16, 11, 18, 13, 20, 15, 22, etc.

THE dual projection members are arranged one above the other with their shutters and intermittent sprockets 80 deg. out of phase as between the two projectors. Thus, when a frame is being projected through the lower aperture the following frames being pulled down into position through the upper aperture.

Thus the screen is never blank and projection is continuous, although not through the same aperture, and the successive frames blend imperceptibly on the screen.

TECHNICAL workers will welcome the news that Taylor, Taylor and Hobson is abandoning semi-rusticity at Mill Hill and is returning to Central London on Monday.

The firm's new premises, situated at the corner of Holborn and Gray's Inn Road, are materially more convenient for renters interested in such Taylor-Hobson products as precision screening instruments, photographic, process and kinema projection lenses and engraving machines.

ALTHOUGH the plan behind the decision to distribute all M-G-M product on 16 mm. is not clear, the decision will hardly be welcomed by the commercial exhibitor. Ever since the war encouraged the use of sub-standard, its possible post-war retention has been a cause of anxiety. Although 16 mm. cannot yet measure up to the technical perfection of 35 mm., we must not underestimate its strength as a competitor.

J. BENSON.

PROJECTION IN RUSSIA TO-DAY

RECENT accounts of projection techniques and equipment in Russia are all agreed that the Soviet film industry, generally speaking, has been marking time while the war has been in progress.

All the best equipment, including projectors, has gone to the Army, and kinemas catering for civilians have had to make do with pre-war apparatus. This, as far as can be ascertained, for the Russians do not encourage strangers behind the scenes, is well designed and soundly built, and does an efficient job.

A recent account of a visit to a Russian kinema by Aaron Nadell, arranged only after high Government permission had been obtained, provides some interesting facts about one kind of projection room operating in Russia to-day.

The kinema was a small village theatre, corresponding to a country town kinema in this country. Most of the apparatus had been manufactured around 1928.

The projection room was moderately spacious, being about 40 ft. by 25 ft., with the two projectors grouped at one end of the front walls. The distance to the screen was about 60 ft., the throw straight, with a projection angle of approximately zero.

Four Amplifiers in Use

At the other end of the room were two large marble switchboards, with voltmeters and ammeters, and knife-type switches. No fuses were visible. One panel was for A.C., the other for D.C. There were four amplifiers mounted irregularly along the front wall, linked to the projectors by 2-in. co-axial cable.

The pedestals for the projectors were extremely massive, as though the designer had been overwhelmed with anxiety to obviate possible vibration through the drive motor.

The lamphouse was mounted on an unusually heavy bedplate, actuated by a single large worm. There was about a foot of plate between the lamphouse and the projector. Here the driving motor, approximately 2 h.p., was mounted at the left side, the shaft extending straight into the rear of the projector.

The driving side of the projector was enclosed, the film side open and the film ran in the open. The lens, exciter lamp and some other

details located on the film side could not be seen, as the operator could not be persuaded to remove their covers.

The exciter lamp beam was horizontal. The exciter lamp was at the rear and the photocell towards the front. The action was based on the Maltese cross.

A drum about 2 in. in diameter steadied film motion, and there was a steady running sprocket between the sound pick-up and the lower magazine.

The small lamphouse used both mirror and condenser. The latter was unusually large, the diameter being 13.7 in. The continuous surfaced mirror was about the same size. The carbons, located between the mirror and the condenser, were arranged at right angles to each other. The feed was automatic and both carbons were not unlike the old style solid carbon, having a very thin core.

No Trace of Pitting

No traces of pitting were observed. Operation was at 90 volts, 20 amperes, but it was stated that 45 amperes were used when normal supply is available. This was confirmed by the size of the generator, a beautifully manufactured and maintained 10 kilowatt machine.

The amplifiers resembled the old Samson P.A. equipment. There were two voltage and two power amplifiers. The monitor speaker was an electro-magnetic 6-in. cone type. Power output was 20 watts for a kinema seating something like 600 people.

Three of the four stages of amplification were push-pull. The valves were glass type, with sockets similar to the American types. All the apparatus was strictly Russian in design and manufacture.

The film used was in excellent condition, with no scratches or oil stains and no signs of damage at the sprocket holes. The sound track was of the variable area, noise reduction type.

POOL CARBONS

SHOWMANSHIP

Edited by

The Showman

SINCE I last printed a list of showmen who had gained their certificates, fifteen more have qualified by being mentioned six times in these columns. A large number of others must be very close to entry to the Company of Showmen. As the fourteen new members sent in their claims within a period of just under two months, I think it can be claimed that showmen are going all out to improve the standard of their craft.

That is as it should be, especially now that the war is over and the public in a mood for celebration and relaxation, as it will be for quite some time. But, if the public is eager for entertainment, there will be an increasing amount of competition from other attractions which showmen will have to combat. Therefore I'm especially glad to notice the widespread and increasing keenness that is reflected in the rate at which the Company of Showmen is gaining new members.

I give below a full list of the new members to whom I extend a cordial welcome—from all present members of the Company, as well as from myself. They are:—

J. EDMUNDSON	Regal	Grimsby
J. WEBSTER	Ritz	Potters Bar
HARRY MURRAY	Odeon	Scarborough
L. A. KEENE	Playhouse	Guildford
H. WARD	Super	Oxford
A. E. FOSTER	The Forum	Ealing
G. E. SEWELL	Havana	Romford
E. W. CROSS	Kemble	Hereford
E. BUCKLER	Capitol	Didsbury
F. C. HARPER	Regal	Putney
BILL BROWNE	Ritz	Hastings
EDWARD LYSON	Lonsdale	Carlisle
V. A. H. CRAWLEY	Odeon	Sevenoaks
P. REED	Odeon	Portsmouth

These members are now fully qualified to enter the KINE. monthly and annual contests.

Of these new members, P. Reed, of the Portsmouth Odeon, is renewing his place in the Company, after putting in some very consistent work in order to qualify.

Perhaps the most enthusiastic of the new members is Harry Murray, of the Odeon, Scarborough, who gained seven mentions in four weeks—a record so far.

But it is rather unfair to single out names for particular mention, since the general standard of work by the newcomers has been pleasingly high and consistent.

★

I WOULD like to take this opportunity to remind showmen that they themselves must claim Company membership in writing; and it helps us a great deal if they quote the dates upon which their six mentions were received.

Some showmen make it difficult for me to include their entries because of their indecipherable signatures. May I plead for names to be typed or printed in capital letters under the signatures? It would make things a lot easier for me, and I won't incur the wrath of some aggrieved individual because I have spelled his name wrongly.

★

IT is very pleasing to be able to report that an increasing number of entries and letters are being received from independents. Here is a letter from C. A. Paice, of the Theatre Royal, Portsmouth, which gives a vivid idea of the difficulties



which beset the independent—and also a refreshing glimpse of the fine spirit in which most of them approach their work. Paice writes:—

“Very pleased to see that you are going to give the independent exhibitor a little encouragement by offering the extra £5.

“There are certainly many obstacles an independent manager has to face when exploiting a picture, and more when you have a second-run house. I have come up against many recently when trying to exploit ‘The Fifth



The tasteful and well-balanced display for HENRY V (Eagle-Lion), shown above, was devised by R. J. Brunt, of the Odeon, Blackpool. Left: A neat piece of opportunism by H. Parkin, of the Regent, Bradford, to exploit British Lion's FLAME OF BARBARY COAST.

Chair.’ Firstly, the contract stipulates no outside publicity till the first-run houses have finished their runs. This is usual with big films, but as I play it two weeks after the circuits it does not give me a lot of time to shout about it.

“Secondly, teaser adverts. are out, as the public know what they are all about from the first runs. Thirdly, when I have a film like ‘The Fifth Chair,’ there are about six other houses in the city and district running it concurrently with me, so my area for exploiting the film is very limited.

“With these obstacles I have a go, as I do know and have proved that by spending a few shillings the right way, you can increase your takings.”

★

TO revert briefly to the subject of service to patrons, which I think we all regard as an essential part of showmanship, I would like to pass on a good idea that is employed by S. Bassil, of the Savoy, Enfield.

Bassil calls it his “Press Bureau.” It takes the form of a decorated panel in which he displays cuttings taken from the

KINE. and the national Press on current picture topics and, of course, forthcoming programmes. He tells me that his current “bureau” splashes the great war documentary, “The True Glory”; and he has been astonished by the number of people who gather round his bulletin board.

I commend this idea to other showmen, particularly as I know how popular wall newspapers have proved in the Services.

★

MANY interesting letters reach me from managers who are working for the circuits; and it is worthy of comment that, while some are full of applause for the encouragement they receive from their head offices in respect of their local exploitation efforts, others express discouragement and indicate that headquarters seem indifferent to their efforts.

It is certainly noticeable, from my postbag, that some circuits are definitely more alive to showmanship possibilities than others. I will mention only one, Odeon. This group seems to encourage managers to have ideas of their own, and gives them active co-operation when they put them into practice.

I wish I could say the same sort of thing of all the circuits. It must be extremely disappointing to a manager who has gone all out to exploit a picture with a strong local tie-up only to find his efforts ignored or frigidly received in the very place where it should receive commendation.

The Showman On:—

SHOP WINDOWS TIE-UPS: ORGAN TRAILER: TAKING OPPORTUNITIES

Gaumont Songsters

TO boost the Gainsborough film "I'll Be Your Sweetheart" (G.F.D.), contests were held at several of the major halls in Division 2 of the Gaumont circuit, where prizes of £5 and £3 were offered for the best singers of one of 16 selected old-time songs.

On the entry form it was made clear that the winners could qualify for prizes totalling £50 in all, including an escorted trip to the Gainsborough studios.

The finals were played out at the Camden Town and Hammersmith Gaumonts on the Saturday evening, where the prizes were presented by Margaret Lockwood and Michael Rennie respectively, each of whom during the week made a number of personal appearances at the halls where the contests were staged.

I saw one of the semi-finals at Camden Town and noted how eagerly the audience, under the encouragement of general manager R. W. Lane and organist Frederick Bridgeman, joined in the choruses and applauded the contestants.

There is no doubt from the reports received that this competition aroused the keenest interest among the public, and business with the film was everywhere on a very high level. At Stamford Hill, for instance, the doors had to be closed in order to keep out the crowds which surrounded the building when Margaret Lockwood appeared.

Large and Small

WITH considerable wisdom, manager C. E. Wythe sticks to a standard scheme of publicity at the Edgware Road Odeon—one large display piece and a number of smaller ones. The smaller panels, although each is interesting, do not clash with the main item, yet serve to break the monotony of the relatively wide foyer.

When I looked in recently, the large gilt frame at the foot of the stairs held a colourful painting announcing "The Princess and the Pirate" (RKO-Radio). A large head of Bob Hope was placed against a tropic view framed by palms, with a sailing-ship in the middle distance. Below was a scroll bearing in mediaeval text the message: "Here soon for your entertainment."

The smaller panels included a pair over the small doors, one for "Diamond Horseshoe" (20th-Fox) showing a cut-out of Betty Grable; the other carrying a cut-out of Ginger Rogers and Joseph Cotten to announce "I'll Be Seeing You" (U.A.).

There was another panel for the same film, but of different design, over the confectionery kiosk, and flanking the stalls doors were a brace of very artistic boards dealing with "Henry V"—one a kind of triptych showing in the three spaces coloured scenes of the period; the other merely a blue background speckled with white fleur-de-lys, with the film title in yellow across the centre and Henry's shield in miniature at the foot.

All this adds up to a very tasteful collection of publicity well calculated to arouse the interest of everyone entering the vestibule.

Kitchen Window

THE co-operation of the local gas company was enlisted by R. J. Felton, of the Odeon, Stafford, in order to put over "A Place of One's Own" (Eagle-Lion).

He managed to secure a special display of an ultra-modern kitchen unit in their showrooms, which he tied up with the film by a neat showcard announcing: "This kitchen unit will give complete satisfaction always in 'A Place of One's Own.'"

Our old friend E. H. Whittell would not take exception to this window tie-up,

which had dignity and restraint—and yet put over with point the message Felton wanted to convey.

Service Items

CHRIS HADFIELD, of the Apollo (A.B.C.), Ardwick, Manchester, put over a useful little touch of service to patrons when he announced over the microphone within one minute of the radio commentary, the result of the Jack London-Bruce Woodcock fight.

Hadfield, judging by his letter, makes good use of his posters. When they have had a couple of weeks' display, the figures are cut out and pasted on to hand-written posters to be used in other situations. Others are reduced to fit glass panels in the main entrance. Hadfield has two 48-sheet displays dealing with coming attractions, for which he writes the copy himself.



For "The Man from Morocco" (Pathé) Hadfield arranged a shop-window tie-up with a cycle store, the main features of which were a three-sided display panel and an arrangement of the cycles on show to carry the eye right to the display.

Organ Trailer

DETAILS of his extra efforts, apart from the usual routine publicity, to put over Columbia's "The Fifth Chair" have been sent to me by P. A. Fowler, of the Trocadero, Elephant and Castle.

He employed six "lines" Most original was an organ interlude, for which he wrote words parodying popular songs, to be played as a "trailer" before the play date. His organ sketch is based on the feud between Jack Benny and Fred Allen, and brightly and cleverly plugs the attractions of "The Fifth Chair." It was used at the Gaumont State, Kilburn, as well as at the Trocadero.

In connection with this stunt, there was an organ musical chairs, in which an usher walked round the theatre with a torch, stopped as required, and presented the lucky person with a complimentary ticket.

Fowler had fifteen tie-ups with barbers' shops in his area, the tie-up linking the number of chairs in each saloon with "The Fifth Chair" at the Trocadero.

In addition, he arranged a television set in the foyer and faked a "transmission" to the effect that, although the exact date of the return of television entertainment could not be given, the management did know the date when the best film comedy would be at the theatre.

Fowler rounded off a lively campaign by a display of chairs in the vestibule, the presentation of complimentary

tickets to patrons sitting in special fifth seats, and by teaser publicity in the local newspapers.

Independent's Work

F. R. HART, of the Rosum Cinema, Leamore, Walsall, has just opened a Children's Club as a branch of the Clifton Cinemas Children's Club. The event, at which about a thousand children were present, was a showman-like affair.

The club was declared open by the Mayor of Walsall, whose speech was heralded by twelve trumpeters and the massed drums of the Walsall Squadron of the A.T.C. Eight variety acts, culminating in a display by a magician, preceded the film section of the show. Telegrams were received from the King, Winston Churchill and Field-Marshal Montgomery.

Hart also sent me a picture of a striking display for Columbia's "A Song to Remember." Like so many independents, he's a busy and enthusiastic showman. Some of these fellows positively revel in being free from central publicity offices and area control.

Opportunist

WHEN H. Parkin, of the Regent, Bradford, was about to show British Lion's "Flame of Barbary Coast," workmen started to dig up on both sides of the road. Parkin decided to turn this road-repair work to advantage.

He devised posters reading, in large letters, "Danger, Flame." Underneath, in smaller letters, followed the words "of Barbary Coast" and details of place and times of showing.

This smart piece of opportunism he



The striking Eastern display shown above was arranged by Manager Aspinall, of the Capitol, Bolton, to put over THE MAN FROM MOROCCO (Pathe). Left: Manageress E. Hickman, of the Odeon, Burnage, arranged this tie-up with a ladies' hairdresser for SOMETHING FOR THE BOYS.

backed up with an equally opportunist use of an empty shop-window for a bold poster display, and he also had a tasteful lobby display that was entirely hand-painted.

Both Parkin's pieces of outside publicity were conveniently situated in relation to his cinema, and had their effect upon his receipts, he assures me.

Women's Corner

I HAVE sometimes remarked that quite often shop-window tie-ups lack point. It isn't sufficient just to put a few show-cards and stills in a window; imagination should see that the tie-up is carefully planned and that there is some pertinent link between the films and the shopman's goods.

Now E. Hickman, manageress of the Lido (Odeon), Burnage, has ignored most of my observations—and yet made a tie-up that is full of point.

To advertise 20th-Fox's "Something for the Boys," she placed show-cards, a poster, star names and two glamorous star portraits of Carmen Miranda and Vivian Blaine very neatly in a shop window. But the point of the stunt, considering the film's title, lay in the choice of the shop—a ladies' hairdresser's!

Miss (or is it Mrs.?) Hickman also used her foyer to conduct a book drive for the Forces, the keynote of the display being "Bring something for the boys to read."

Well Dressed

SAMPLES of readers' showmanship reach me in every conceivable form, from hastily scribbled notes to bound volumes of photographs and data, often excellently arranged and annotated. Leonard Keene, of the Playhouse, Guildford, sends me one of the latter containing his campaign for "The Fifth Chair" (U.A.). It's a handsome volume and will form a nice souvenir for his collection of records.

Briefly summarised, here is what Keene did to put over the film. He made and displayed an amusing representation of Fred Allen's flea circus, a large model of Robert Benchley's patent mouse-trap, and a neat variation of the somewhat obvious five-chair arrangement of the foyer.

These three ingredients were mixed together in a large lobby lay-out and neatly tied-up with National Savings

through the Squander-Bug), while the insects and the mouse-trap emphasised the crazy-comedy quality of the film.

Keene timed his display to cover two weeks prior to the play-date, when the public were receiving their ration books in his vestibule, which was being used as a distribution centre. A Food Office official estimated that over 11,000 people must have seen the display, apart from ordinary patrons of the cinema.

Another line developed by Keene was a children's essay competition in connection with the film—the prize for which was the mice used in the Benchley exhibit!

What I like especially about Keene's work is that his display reflected the spirit of the picture, and also his opportunism in arranging it to coincide with the ration book distribution. That's good showmanship!

Brixton's Way

TO increase interest in the U.A. film, "Way to the Stars," general manager Dennis Early arranged for personal appearances by Bonar Colleano, Jean Simmons and Tryon Nichol at the Brixton Odeon-Astoria recently and packed the house.

The three performers who take prominent parts in the picture, presented short interludes of song and patter which delighted the audience, and afterwards had supper in the theatre's café.

It was particularly smart to get Colleano, who has made a big hit with filmgoers here—and I like the supper in the café idea. It gives an intimate touch.

Enterprise at Ealing

A. E. FOSTER'S campaign to plug the Anglo-American film, "Waltz Time," at the Ealing Forum (A.B.C.) was colourful, comprehensive and unusual.

He managed to borrow from the studios the costumes worn by Carol Raye and Peter Graves and chose two attractive members of his house staff to wear these.

During the day they sat in their unaccustomed garb beside a foyer display booth (in the form of a marquee) containing many excellent photo enlargements of scenes from the film (the central one showing the two characters as they appear in it).

In the evenings they helped to introduce on the stage Betty Ransom, a local singer, who rendered "We shall go back to Vienna," theme song of the picture, as part of guest organist Harold Coomb's special medley of waltzes in support of the production.

At the Bank Holiday fair held near the theatre the two costumed usherettes sold more than £20 worth of raffle tickets in aid of King Edward VII Memorial Hospital Fund and were seen (along with publicity for the film and the Forum) by over 50,000 people attending the fête—nearly a third of the whole population of the borough. Business during the week was terrific.

Hot Tip

THE hint I quote below may be of use to some troubled exhibitor in the next hot spell. In present conditions the showman can rarely offer patrons an artificially cooled auditorium, and not always even a supply of ice-cream, so he has to try other methods.

In the recent heat wave J. Saville, of the Leytonstone Rex (A.B.C.), had his palm baskets regilded but could not obtain a fresh supply of greenery for them—not even the artificial kind. So he put on his thinking cap and compromised by getting the house electrician to insert a few green bulbs in the light fittings in the stalls crush-hall.

This imparted an unobtrusive sense of coolness to the place which counteracted the sweltering heat outside. A simple, inexpensive notion, but it worked; and also a little bit of showmanship of the kind that makes contented patrons.



Head Work

GEOFFREY FOSTER, of the Regent, Brighton (G.B.), has organised two highly successful tie-ups recently in connection with "The Three Caballeros."

In the first, a block was taken from a film-still of the three animal characters and used in a local weekly paper with a circulation of several thousands, as a subject for a painting contest for the juvenile readers. When the contest is judged the winning entries will be on show in the Regent foyer.

The other tie-up was one which made people stand and stare in Brighton's main shopping centre, Western Road. Madame Brunel, millinery designer, noted locally for the ultra-smartness of her windows, specially designed three hats, which she had on show in the foreground of her window.

These were the "Caballero," a black sombrero with white trimmings; "Miranda," a small hat with a bow; and "Donald Duck," a chic little beret. Worn by West End actress Esther Moncrief, they were photographed last week for showing in New York.



Geoffrey Foster can congratulate himself on two nice pieces of work.

Two Tie-ups

TIE-UPS of a useful kind were arranged by W. H. Fowler, of the Commodore, Liverpool, to put over Paramount's "Frenchman's Creek." One attractive tie-up was arranged with a shop dressed with exclusive gowns and millinery. Two linen posters were cut out and mounted on photographic board 20 in. by 30 in. with the name of the shop boldly printed on the top and

Prize Winner

The occasion depicted on the left is the presentation of the first monthly Showmanship cheque to be won since the revival of this feature's Contest. The winner was Frank Bradley, of the Regent, Sheffield, whose campaign exploited Columbia's A SONG TO REMEMBER. He also automatically gained the special prize offered by Columbia.



This impressive window display was arranged by R. J. Felton, of the Odeon, Stafford, to put over A PLACE OF ONE'S OWN (Eagle-Lion). Left: G. Sanderson of the Odeon, Southend, borrowed a West End front-of-house display for RKO-Radic's THE PRINCESS AND THE PIRATE, and used it effectively locally.

her window displaying the new "Fontaine" hair shade, with a 40 in. by 30 in. display card.

The whole atmosphere of the cinema was brought as near as possible to represent the era of the film. A large model galleon was displayed in the centre of the cash box with two ships' lanterns over which were placed cross swords to complete the tableau.

Queue Tip

FOWLER concludes his report with a useful Service tip. He writes:—

"While on the front of the house, I have noticed that hundreds of people walk away, not wanting to stand and not knowing whether or not they could get in. To ease the minds of would-be patrons I have had a quad printed which I display right in front of the cash desk with an announcement that there are so many stalls and circle seats vacant at a certain time. The figures and time are interchangeable. This idea works."

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The Showman On:—

STARTLING SHOP WINDOW: CUT OUT CAMOUFLAGE: TEASERS IN TIME

This is just the sort of small service that pleases patrons.

Striking Window

AN arresting stunt was arranged by A. H. Rockett, of the Odeon, Warrington, to publicise "Woman in the Window" (RKO-Radio).

He made his display in what was an empty shop window which adjoins the theatre. The window was draped in green and gold with a black curtain (once used as black-out) ruffled at the bottom. In the centre of the window was a portrait of Joan Bennett. Laid at the bottom were the artist's brush and paints. The poster drew attention with: "Don't look! This portrait caused the ruin of one man and the death of two others. . . ."

The whole display was explained by a framed notice standing on an easel in the doorway of the shop. A somewhat similar display was rigged up inside the theatre.

Camouflage

RADIATORS, even when in use, are not very decorative. Eric Walls, of the Clifton, Great Barr, masked one of his with a neat and original display to exploit "Janie."

The display consisted of a linen background with title and slogan. It had in front, along the bottom, cut-out cartoon figures of top-hatted men with bouquets running towards a large cut-out of Janie, seated with another man handing flowers to her.

22 x 28's, with stars and slogan, and a display of stills below, completed the set. The frame of stills effectively covered the radiator.

Beauty Treatment

A SUCCESSFUL bathing beauty parade was organised by P. Overs, of the Regent, Deal, in connection with the showing of "Bathing Beauty."

There were over 20 entrants, and the semi-finalists appeared on the stage on Friday night and were judged by four ladies and four Servicemen chosen at random from the packed audience.

Harry Cross, of Butcher's Film Service, was compère, and the Mayor (Ald. R. C. Dobson) presented the prizes, including a £5 note and a photo sitting for the winner, a local girl.

Time Teaser

THE assistant manager of the Dominion, Harrow, M. J. Zagury, put over a neat and inexpensive teaser campaign for "Waltz Time" (British National).

On the front of the house he placed three double crowns on three boards, reading "Time! Time!! Time!!!"



This attractive display was devised by R. F. Hart of the Rosam, Walsall, to publicise MADONNA OF THE SEVEN MOONS (Eagle-Lion). Left: This striking frontage was arranged by E. Tyson of the Lansdale, Carlisle, to put over A TREE GROWS IN BROOKLYN (20th Fox).



cartoons and interest pictures lasting an hour, interspersed with our trailers for next week's programme."

Star Accident

V. C. CHURCHILL, of the Golden Domes, Camberwell, started his campaign for "Thunderhead, Son of Flicka" (20th-Fox) seven days before play date with a foyer display consisting of a descriptive panel, 4 ft. x 5 ft., flanked by the coloured stills, rounding off an eye-catching display.

For outside publicity he had a tie with the local bookshop on these lines: "Get your book here. See the film at Golden Domes to-day. Mary O'Hara's 'Thunderhead, Son of Flicka.'" This, again with coloured stills, made an attractive show.

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each one being larger than the preceding one. As a result, a great many inquiries were received, and all attendants and doormen were instructed to say that the words were advertising "Waltz Time," further particulars of which could be seen on the screen.

For the follow-up he had three slides made. The first read "Time! Time!! Time!!!" The second was worded "There's Day-time, Breakfast Time, Dinner Time, Tea Time, Supper Time, Bed-time—but there's no time like . . ."

Slide number three continued "Waltz Time," starring Carol Raye, Webster Booth, Ann Zeigler and Richard Tauber," and concluded with the date of showing.

London Town

ENTERPRISE was shown by G. Sanderson, of the Odeon, Southend, who borrowed a West End display for "The Princess and the Pirate" (RKO-Radio) and adapted it to his local needs.

He writes: "As you will probably notice, this display came from the Leicester Square Theatre and was kindly lent to me by RKO-Radio through their suppliers, Art Display."

"I understand it was the largest publicity display ever seen in Southend, it measuring 40 ft. across by 22 ft. high."

"This display took all Saturday night to erect, and I would like to thank the staff, particularly Harold Stansfield, our chief engineer, who worked so excellently during the night."

"Also for this film we staged a 'Princess Beauty' Competition to find

a princess for a charity fête which is being held to-day, Saturday, August 11, in aid of the National Union of Journalists' Widows and Orphans Fund.

"The prize consisted of a treasure chest containing three pairs of fully fashioned silk stockings, enough wool for the winner to make herself a jumper, and one or two other items of value to young ladies."

"I would like to add that as a side-show for the fête, which is being held in Southchurch Park, we constructed a small Odeon, in case the weather is unfavourable, in which we are showing

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FRID. A. FOSTER
MANAGING DIRECTOR

The Showman



British Exhibitors Join in with Hollywood Award Winners in Congratulating the KINE.

APPRECIATIONS of the KINE., oldest of all film Trade papers, which last week published its 2,000th issue, continue to come in from all branches of the Industry. To-day we print a further selection—mainly from the branches and the provincial Trade, some from Hollywood, where the latest cable comes from "Going My Way," director Leo McCarey.

IT seems a long time to look back to the first number of the KINE. WEEKLY, but I have a copy lying before me as I write. The date is May 16, 1907, the price was one penny, and I have been a subscriber from the beginning.

I have been in the business since 1899 and can well remember the great interest of the public in what I may call the novelty angle when as long as the picture was animated they were interested, no matter what it was about, but that stage soon passed and the public demanded solid entertainment.

The KINE. came along when things were at this stage, and it must have been a considerable help to those of us who were keeping the business alive.

If it had not been for us pioneers, helped I am sure by the KINE., there might have been no huge business as it stands at the present moment. The paper, no doubt, had a small beginning, but it worked itself up along with the business till it is now recognised as the leading journal of the Trade.

LOUIS D. DICKSON, Hippodrome, Bo'ness, former Chairman of the Scottish branch.



Cable from McCarey

ONLY THOSE WHO FEEL, LOOK AND BEHAVE YOUNG CAN AFFORD TO DIRECT ATTENTION TO THEIR AGE. THE "KINE." IS AMONG THEM. HERE'S TO THE NEXT TWO THOUSAND ISSUES.

LEO MCCAREY

Rundle Looks Back

C. HALDERSON RUNDLE, secretary and treasurer of Devon and Cornwall Branch of the C.E.A., has been interested in the cinema since 1908.

He opened a small theatre—the Elite, Plymouth—in May, 1910, and had the best copy of King Edward's funeral issued by Butcher's.

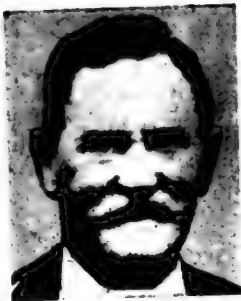
He recalled that films used to arrive in brown paper parcels twice a week. That type of programme went on for a number of years and then the various renting houses started supplying a big feature which they called "exclusive." Following that, producers started renting direct to exhibitors.

Mr. Rundle declared that he would never forget the stir created by "Zigomar" and "Ono Vedis." It was from such films that the big feature films were developed.

He recalls that on another occasion there was a demand for a 10 per cent. levy on Good Friday and Christmas Day takings for the Mayor's Fund for charity. The matter was referred to the C.E.A., and the late W. Gavazzi King, the general secretary, obtained the opinion of Sir Richard D. Muir, K.C., who ruled that the demand was *ultra vires*. The matter was not pressed and has not been since repeated.

It was as a result of the treatment in those early days with strained relations with the Watch Committee that exhibitors got together and formed the Plymouth Entertainment Committee for their own personal protection, and it was from that that they ultimately joined the C.E.A. and had about 20 members.

Under Mr. Rundle's guidance the branch has developed through the years and now has over 100 members. He says: "I have always been interested in the KINE. and as a regular reader have watched its journalistic progress with satisfaction. In my view it is the outstanding Trade paper, and I can only wish it all prosperity in the future."



The KINE. was started in May, 1907. Previously it had been a magic lantern paper. It continued to give lantern news—and did not drop the mention of the lantern trade from its subsidiary title until after the last war.

Hill, of Devon, says

"WELL done, good and faithful servant," and strange though it may appear to use a Biblical quotation, yet these were the first words to enter my head upon learning that this is the 2,000th issue of the KINE.—a remarkable record of faithful service to the Industry for which it speaks.

My earliest recollections of the KINE. is when as a small boy I revelled in this latest addition to the family's literature; lying on my stomach, head on my hands, the everyday world was forgotten as from page to page I absorbed its contents with delight and appreciation far beyond my years. The pictures, the stories of films and of people unfolded to my youthful eyes another world and of a great Industry even then younger than I was.

We as an Industry have come far since those early days of "living pictures," but just as steadily and surely as we have forged ahead to become the greatest medium of entertainment for the people, so, too, have our Trade papers, and especially the KINE., kept abreast of the developments within the Trade.

Upon this great anniversary therefore I send to those who are responsible for its weekly appearance my heartiest congratulations together with the hope that its 4,000th issue will see it in just the pre-eminent position it occupies to-day.

LESLIE G. HILL, Chairman, Devon and Cornwall C.E.A.



Director Lloyd Wires

CONGRATULATIONS ON "KINE'S." LONG AND FAITHFUL SERVICE TO THE FILM BUSINESS. ITS FIRM AND FAIR STAND ON INDUSTRY PROBLEMS HAS HELPED SOLVE MANY PROBLEMS AND WILL DOUBTLESS CONTINUE TO DO SO IN THE FUTURE. THE DIGNITY OF JOURNALISM IS APT TO SUFFER THE STRESS OF MODERN TIMES, BUT THE "KINE." AND PAPERS LIKE IT STAND OUT AS PRESERVERS OF SOUND STANDARDS.

FRANK LLOYD

Words from the Midlands

WITHOUT any attempt at journalistic vanity, the KINE. is fully entitled to congratulate itself upon reaching the great record of 2,000 issues.

With one exception—production—my experience covers every other branch of this very important Industry, and it is with much satisfaction that my mind goes back over the years that for every week of each one the KINE. fulfilled just that little gap which would otherwise have been a void.

In the time elapsing between my first Trade interest and to-day, the lay-out of this popular journal has undergone changes. Nevertheless, it has not lost interest to its innumerable readers. The tone of its editorials are still for the advancement of the industry as a whole. As a guide to those whose important duty it is to book films nothing but the highest praise can be accorded. The Technical Supplement, in which my activities are considerably concerned, is set out and described with simplicity of a type to enable its youngest reader to

Continued overleaf

"You Brought Me Into the Trade,"

says Birmingham Exhibitor

learn and digest. In fact, all its features are characterised by that honesty of purpose for which it has so long been known in the kinema industry.

The usefulness of the KINE. is therefore established beyond the slightest doubt, and it is a pleasure to me to be given the opportunity of adding my congratulations to what the majority of members of the industry regard as the Trade paper.

CHARLES W. HUTCHIN, Midland Manager, Walturdaw Cinema Supply Co.

S. Wales Founder says

HEARTIEST congratulations to the KINE. No paper could have served the Trade more faithfully and been more helpful over a long period of years. I recall the early days when we as exhibitors used to study its pages very closely indeed, particularly in the open market days when you never knew what your programme for the following Monday was going to be, even as late as Thursday and sometimes the Friday. Then as now you cannot do without it. The KINE. has always been looked up to as the most reliable and informative of Trade papers. May the good work continue.

ARTHUR B. WATTS (head of the Splott (Cardiff) Kinema, Ltd., a founder of the South Wales and Monmouthshire branch of the C.E.A., and its treasurer since 1917).



Morris Looks Back

E. C. MORRIS, who has been connected with the kinema industry since before the 1914-18 war and is regarded as one of the pioneers of the industry in Nottingham, said that the KINE. had served a very useful purpose during that long period.

"The KINE.," he says, "is a recognised help in various matters. The technical section is very good and it is most welcome among members of the operating side. If there is anything upon which they do not agree there are generally editorial letters on the matter, and a good correspondence column is always a sign of healthy interest."

Pictures for Picture People

BEYOND ALL DOUBT THE TRADE PRESS, SUPPORTED BY AN IMPORTANT INDUSTRY, SETS THE WIDER OPINION OF THE DAILY NATIONAL PRESS AND IN TURN CREATES PUBLIC APPRAISAL OR DISAPPROVAL. THAT THERE IS SUCH OVERWHELMING PUBLIC APPROVAL OF THE MOVIES AS THE PEOPLE'S BEST ENTERTAINMENT CAN BE TRACED BACK IN NO SMALL MEASURE TO ACHIEVEMENTS SUCH AS YOURS. YOU HAVE GIVEN A TRUE PICTURE OF THE PICTURE BUSINESS TO PICTURE PEOPLE AND TO PICTURE PATRONS. KEEP IT UP.

LLOYD BACON.

Ken Jones Stakes a Claim

AS my experience in the kinema industry only extends over the last 20 years, unlike some of the old members of the Trade, I am unable to refer to the early days of the KINE.

During my connection with the Trade I must say that the KINE.

has done an excellent job in reporting all activities of the industry, and its many special features always prove of great interest. The many requests I have received from members of the Clifton organisation now in the Forces for copies of the paper speak for themselves.

Incidentally, I think the KINE. can lay claim to being responsible for recruiting personnel for the Trade. I remember in my young days I was always very anxious to obtain copies of your paper from the local kinema manager, and I am sure as a result of reading your pages each week I worked up an enthusiasm for the Trade which led me to find a job in a local renter's office rather than follow the path my father had in mind.

Congratulations on reaching your 2,000th issue, and may your paper continue to give us the news and views of the industry for many more years to come.

KENNETH F. JONES, Vice-Chairman, Birmingham and Midlands C.E.A.

A Line from Bert Elton

A TRIBUTE to the part the KINE. has played in the development of the kinema was paid by Herbert Elton, of Nottingham, head of a chain of houses in Notts and Derby.

He writes: "When I became an exhibitor I was non-technically minded, and I found the IDEAL KINEMA Supplement of considerable value and guidance. I think one of the greatest features they have provided have been the strenuous efforts made to keep alive interest in the better selling of pictures."

"After all, the salesmanship of any commodity to the public is an art, and I think the KINE. has done a great deal to foster this amongst members of the industry who come into direct contact with the customers. I think it has always laid stress upon the difference between stunting, which could be interpreted as selling an unworthy picture to the public, and the exploitation of a worth-while article."

"Industry's Bible," says Clarke

MORE competent pens than mine will find opportunity to express eloquent tributes to the "Bible" of our industry on an achievement of which it has every reason to be proud.

Although I well remember the "big KINE." with its page-wide headlines and its wealth of information and guidance (the latter still maintained in its excellent technical supplements), and though I look forward to its ultimate expansion to full size again, there are many other exhibitors with longer memories of it than mine.

Therefore, I prefer to ask to be allowed to express appreciative admiration of the services of the anonymous contributors who so faithfully report the proceedings of the branches throughout the country.

Naturally, there is one who is uppermost in my mind—E. J. T. Didymus. For over 25 years he has listened patiently to our varied views—wise, unwise and fatuous. On many occasions he could have put the cat among the pigeons, but his tact has been unlimited and faultless, and as a result our tribute is to record that his presence amongst us has never imposed a bridle on the free expression of our views—in fact, we often forget the capacity in which he attends.

I welcome this opportunity of making public an appreciation which has often been conveyed to him by the branch, but which he, in all modesty, has omitted to record.

CHARLES CLARKE, Vice-Chairman and Delegate, Portsmouth and I.O.W. Branch, C.E.A., Chairman and Managing Director, Portsmouth Theatres, Ltd.



"Read Most of Them"

HEARTY congratulations. I can claim to have carefully read at least 1,500 of them. I can recall that in those good old days of peace and plenty it was twopence a week. I have always been a great admirer of its Technical Supplements. They have been informative and most valuable, especially to those of us who are far away from the centres of kinema activity.

We are also indebted to the KINE. for the valuable help it gave us in sponsoring our training scheme for projectionists and our condition of films supervision scheme in Northern Ireland. The encouragement we received has helped materially to make the schemes a success.

GEORGE LODGE, The Imperial Cinema, Belfast, Kinema Liaison Officer to the British and Allied Forces in Northern Ireland, Home Guard Film Officer and Hon. Film Adviser to E.N.S.A. in Northern Ireland.



DANDO TO BROADCAST DIRECT FROM GAUMONT, WATFORD

THOMAS DANDO, resident organist at the Watford Gaumont, tells me that the theatre being wired by the B.B.C. for organ broadcasts, the first of which was scheduled for the morning of Monday, August 20. Naturally, he is very pleased about this, for hitherto he has had to go to the Trocadero, Elephant and Castle, for his broadcasts. The people of Watford are also taking an interest in the scheme, and the first broadcast by Dando from his "home" instrument was attended by some of the local personalities.

This will make the twelfth instrument from which he has broadcast during the past ten years.

DANDO also reports that his Friday night guest interludes continue to be as popular as ever, and (probably as a result of the keen interest he aroused for music and the organ in the minds of the young members of the Gaumont Junior Club by his recent demonstrations of the marvels of the modern theatre instrument) he is now running talent contests for the youngsters on Saturday mornings, with excellent results. This kind of thing is more than a smart advertising stunt; it will certainly enhance the reputation of, and respect for, the organist.

RALPH PHILLIPS, Manager of the Rose Hill Gaumont, is always thinking up something new, and he has certainly got it with his latest stage presentation. He has called it "Moods and Music," and although basically simple, it proved most effective. It began with Jackie Brown playing a selection on the organ. He then left this for a stage piano coupled up with

the P.A. equipment for a further selection, and was accompanied by Cyril King on the organ.

They then changed places, and Cyril King played a popular classical selection with Jackie Brown supplying what seemed almost an orchestral accompaniment. Then came the finale, the playing of "Tiger Rag" as a duet on the same organ.

The mood of each piece in this interlude was subtly conveyed by clever lighting; and the whole received an enthusiastic reception from the audience.

THE organ at the Forum (A.B.C.), Wythenshawe, Manchester, is not used as much these days as manager Reg Cox would like. The reason is that the resident organist Will Frearson has been in the R.A.F. for over 12 months. Frearson, who started as a boy organist at the Forum, has gained great popularity. And as the Forum is the only cinema with an organ for miles around his leaves, which are spent at the Forum console, are greatly appreciated by the cinema's patrons.

ORGANISTS during the blitzes did quite a bit to calm frayed nerves and keep people from panicking in cinemas when "near ones" landed. From E. W. Bassil, manager of the Enfield Savoy, comes news of one performer who deserves a word of praise.

It was a nasty night, and several bombs fell near the cinema. As soon as the trouble started the organist lit a cigarette, dashed down to the pit and stood by the console until the raid was over. And not till then—fainted.

I mention this because the performer in question (who will no doubt be indignant at my mentioning it) was Elsie Granados.

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR SEPT. 10 RELEASES

ROUGHLY SPEAKING (Warner American)

CERT. A. Length 11,434 ft. Reviewed in KINE. June 14, 1945.

STARS: Rosalind Russell, Jack Carson and Donald Woods.

ATMOSPHERE: Witty and intimate family cavalcade. Depicts life in the United States from 1902 until Pearl Harbour, from the woman's point of view.

ORGAN: "Serenade" by Widor, published by Chester.

NOV-SYNC: "Serenade" (Bragan), on Columbia F.B.2064.

PARTNERS OF THE TRAIL (Pathé American)

CERT. U. Length 4,983 ft. Reviewed in KINE. May 31, 1945.

STARS: Johnny Mack Brown, Raymond Hatton and Christine MacIntyre.

ATMOSPHERE: Pocket size sturdy Western, telling how two U.S. marshals put paid to a scheme to cheat trusty homesteaders out of gold-bearing land.

ORGAN: "Statue of Liberty" (Engelmann), Bosworth.

NOV-SYNC: As organ, on Bosworth's B.C.1152.

HENRY V

(Eagle-Lion British)

CERT. U. Length 12,269 ft. Reviewed in KINE. November 30, 1944.

STARS: Laurence Olivier, Leslie Banks and Renee Asherson.

ATMOSPHERE: — Magnificently conceived costume piece, literally adapted from Shakespeare's patriotic play.

ORGAN: "Fame and Glory," March (Mott), Boosey and Hawkes.

NOV-SYNC: As organ, on H.M.V. B.9123.

A GUY, A GAL AND A PAL (Columbia American)

CERT. A. Length 5,518 ft. Reviewed in KINE. May 31, 1945.

STARS: Ross Hunter, Lynn Merrick and Ted Donaldson.

ATMOSPHERE: Happy-go-lucky comedy-drama. Built on the "It Happened One Night" lines. The plot is unadulterated make-believe, but it goes round and is quite well acted.

ORGAN: "The Very Thought of You" (Chappell).

NOV-SYNC: As organ, recorded on H.M.V. B.9130.

After spending some time in Brighton as Assistant Organist at the Regent (G.B.), Stanley Pearse is leaving for the West End, where he hopes to find an engagement as a pianist with a club. He had also been one of the pianists in the Regent Dance Hall for a considerable period.

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ASSISTANT MANAGER IS PROMOTED

Changes at Stamford

AFTER many years in cinema management with G.B. at Finsbury Park and Stamford Hill, R. C. Crooks has resigned to take up another occupation, and his place at the Stamford Hill Regent is filled by the promotion of S. F. Butler, who has been assistant manager at the Hammersmith Gaumont and on relief duties for about three years. He will have as his assistant at Stamford Hill L. B. Billie, another member of the Hammersmith staff, who has been there about two months and who, some years ago, was active in the S.O. campaign at Portsmouth.



Sorry to learn that F. W. Dorme, who was recently promoted from house manager at the Kensington



Danny Kaye and Virginia Mayo as they appear in Samuel Goldwyn's *WONDER MAN*

Odeon to the management of the Ealing Walpole, has met with an accident which has necessitated his absence from duty for a short while.

Temporarily, the Walpole is being managed by H. Perry, who has been Harry Brett's assistant at the Northfields Odeon for the past two years after a period of service in the R.A.F.

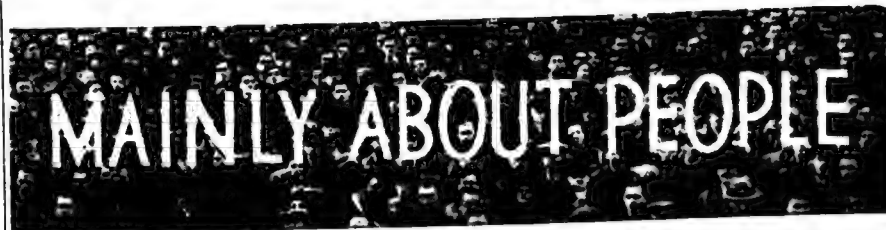


Eire Censor's Daughter to Marry

MISS RUTH MARIE MONTGOMERY, daughter of Eire's late film censor, and Mrs. Montgomery, of Booterstown, Co. Dublin, is to marry Major John Paul Boland, U.S. Army, son of the late Mr. and Mrs. Joseph Boland, Troy, New York, in Dublin this month, leave permitting.



The staff of the Westover (A.B.C.), Bournemouth, was enthusiastic in its congratulations to



Manager Millington upon the announcement of the award of the D.F.C. to his son John, a Flt.-Lt. in the R.A.F.V.R.

The citation reveals that the award was made for "a high degree of skill and courage in

Theatre Organists' Benevolent Fund, has just gained his Fellowship at the Trinity College of Music, or, as the notification puts it, his diploma "in the art of organ playing."

Jack, who took a pretty stiff test.



Queen Mary went to the Odeon, Leicester Square, to see *THE TRUE GLORY*. Manager Bill Thornton welcomed Her Majesty at the cinema

numerous sorties against enemy shipping."

Flt.-Lt. Millington is certainly following in father's footsteps. The latter won the M.C. in the last war—at Waterlot Farm on the Somme in 1916. By the way, he was recently elected a member and auditor of the Bournemouth Entertainment Committee.



Formby Will Live at Mere

AFTER eight months at Sullom End, Garstang, Geo. Formby has decided to sell the estate and farm and live at Mere, Cheshire.

The fact that Mr. and Mrs. Formby hope to undertake a long tour of Australia is the chief reason for the sale. The managing director of a Blackpool company is mentioned as likely purchaser of the estate.

If Formby goes to Mere it will be the first time he has had a permanent residence outside Lancashire.



F. A. Prior, Secretary of the Notts and Derby C.E.A. for the past 25 years, is joining the board of the new company which has been formed to take over the business interests of John V. Hutton, Ltd., a clothing firm, in Nottingham and elsewhere.



Jack Courtney, organist of the Gaumont, Camden Town, who is one of the organisers of the new

including the playing of Bach's "Fantasia and Fugue in G Minor," opened the first five Wurlitzers in this country. He made the first cinema organ records in this country and was the first man here to give an organ interlude with slides—at the Opera House, in 1923. In America he broadcast regularly over the N.B.C. lines. But he is not good enough, apparently, for the B.B.C.!



The Ritz, Ayr, has been acquired by Caledonian Cinemas. A social function was held recently in Gilchrist's tearooms.

John Gilmour, who for the past nine and a half years has been manager at the Ritz, was given a table lamp by James Murray, chief operator, on behalf of the staff.

John was chairman of the company controlling the Ritz until its sale.

The new manager of the Ritz is William Hamilton; an Inverness man.

Caledonian Cinemas has also acquired another of the Gilmour houses in the Ritz, Strathavon.



H. Saunders who, since March this year, has been assistant manager to Mr. Garlick at the Odeon, Bury, Lancs, leaves this week to take a similar post at the Manchester Odeon. Formerly a stage artist, he was instrumental in organising the first show in the assembly hall at the Dunlop works, Manchester, and for some time he was connected with the Lancashire Constabulary.

COWAN IS BACK FROM R.A.F.

GEORGE COWAN, who has been released by the R.A.F., has resumed his old position as general manager of the Central Agency Film Unit, New Zealand, which he founded years ago.



Before joining the Air Force, Mr. Cowan toured many cities on behalf of the Ministry of Information, lecturing on such subjects as "Kinema in War Time," "Anglo-American Relations," etc.

He will be joined shortly at Central by Major A. G. L. Venn, late F.T.S., as salesman.



Louise Macdonald, who is taking up an appointment as resident



George Coulouris and Osa Massen have leading roles in RKO's *THE MASTER RACE*

organist at the Gaumont Palace, Plymouth, is stated to have been the only woman cinema organist in Ireland for the past four years. She received her musical training at the Manchester Royal College, became an A.R.C.M., and had considerable experience as a pianist in light orchestras in the North of England and Northern Ireland. Miss Macdonald took up the cinema organ in 1941.



He Faced the "Blitz" at Folkestone

F. W. FOULDS, of London, has been appointed manager of the Pavilion and Regal cinemas, Newcastle, Staffs. Since the war Mr. Foulds has been with the Odeon theatres, London, as an assistant manager, and later worked at Reading, Swindon, Folkestone and Birkenhead. He was at Folkestone while it was being shelled from the French coast, and in London during some of the worst blitzing. There was a direct hit on his cinema at Folkestone.

Thursday

The Echo Murders
(Anglo-American)

11 a.m.
Cast: David Farrar, Denis Price, Johnny Schofield, Ferdi Mayne, Kynaston Reeves, Pamela Stirling, Julien Mitchell. **Director:** John Marlow.
 Here is another Sexton Blake thriller, which begins in an attempted murder in a Cornish mine-owner's study and ends in a battle on the cliffs between Nazi agents and British Government officials. The film has a generous quota of thrills, fights and murders. It is designed to be fast moving and full of exciting incidents.

God is My Co-Pilot
(Warner Bros.)

Studio One. 10.30 a.m.
Cast: Dennis Morgan, Dane Clark, Raymond Massey, Alan Hale, Andrea King, John Ridgely. **Director:** Robert Florey.

This is the film based on Col. Robert Le Scott, Jun.'s, autobiography. As a boy, Scott always wanted to be a pilot—an ambition he realised in flying mail planes, transport planes, and fighters when he joined Gen. Chennault's famous "Flying Tigers" in the China skies. Exciting aerial scenes are amongst the highlights.

Dennis Morgan portrays Col. Scott, with Raymond Massey playing Chennault and Alan Hale a bluff missionary. Andrea King, playing Mrs. Scott, is the only feminine member of a strong cast.

Little Men
(International)

G.-B. Theatre. 2.30 p.m.
Cast: Kay Francis, Jack Oakie, George Bancroft. **Director:** Norman McLeod.

Louisa M. Alcott wrote "Little Men" as a companion work to "Little Women," but she cannot have expected it to have had a success that far exceeded her lifetime.

Lovable and true to life of the period, this delicate story still has unusual screen qualities and a great deal of human appeal.

A Yank at Oxford
(M-G-M)

Own Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Robert Taylor, Vivien Leigh, Maureen O'Sullivan, Edmund Gwenn and Griffith Jones. **Director:** Jack Conway.

This is the story about an American college boy placed in the unfamiliar environment of an English university.

The reissue, the first of M-G-M's British-made productions, achieved a terrific success both here and in America. The picture retains all its freshness and vigor and will be welcomed by those who enjoyed it when it was first presented.

The story begins with Taylor's departure for England, having received a scholarship for Oxford. His arrival there, his difficulties in adjusting himself to the customs and traditions of a university, different from the college he has left behind, his feud with a rival undergraduate and his subsequent romance with this rival's sister, make a narrative which holds excitement, humor, novelty, and a sympathetic understanding of characterisations.

Friday

Paramount Private Theatre. 10.30 a.m. and 2.30 p.m.

You Came Along
(Paramount)

Cast: Robert Cummings, Elizabeth Scott, Don DeFore, Charles Drake, Julie Bishop, Kim Hunter, Robert Sully, Helen Forrest, Rhys Williams, Franklin Pangborn, Minor Watson.

London Trade Show Diary

FILMS TO BE SHOWN BETWEEN
THURS., AUG. 23 AND WED., AUG. 29

Howard Freeman and Andrew Tombes. **Director:** John Farrow.

Hal Wallis' third production for Paramount introduces to the screen the new discovery, Elizabeth Scott, who is co-starred with Robert Cummings and Don DeFore. Miss Scott is hailed as a major discovery; and in this dramatic romantic story she is said to score an outstanding success and in every way to justify the confidence of Hal Wallis in elevating her to stardom in her first film.

The story deals with the romance between Elizabeth Scott and Robert Cummings, and also with the friendship that exists between three returned American fliers, played by Robert Cummings, Don DeFore and Charles Drake.

Tuesday

Devotion
(Warner Bros.)

Studio One. 10.30 a.m.
Cast: Ida Lupino, Olivia de Havilland, Nancy Coleman, Paul Henreid, Sydney Greenstreet. **Director:** Curtis Bernhardt.

How the Bronte sisters came to write "Wuthering Heights" and "Jane Eyre" despite their seclusion in a Yorkshire vicarage, is told in "Devotion."

Paul Henreid plays the Rev. Arthur Nicholls, with whom both Emily Bronte (Ida Lupino) and Charlotte (Olivia de Havilland) fall in love. The story is told against the background of the latter half of the 19th century which the Brontes brought to life so vividly in their works.

Nancy Coleman is the third Bronte sister, Anne, and Sydney Greenstreet provides a portrait of William Makepeace Thackeray.

Bewitched
(M-G-M)

Own Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Phyllis Thaxter, Henry Daniels, Edmund Gwenn and Kathleen Lockheart. **Director:** Arch Oboler.

Dual personality characters have always been popular with screen audiences, and in "Bewitched" Metro-Goldwyn-Mayer gives the theatregoers this melodramatic type of plot with a new twist.

Phyllis Thaxter was introduced to theatregoers as the wife of the flier (Van Johnson) in "Thirty Seconds Over Tokyo." Miss Thaxter was signed for M-G-M films following her success in the title rôle of the stage hit, "Gaudia."

Henry Daniels, Jun., recently seen as the brother of Judy Garland in the musical drama, "Meet Me in St. Louis," appears opposite Miss Thaxter, sharing honours with Horace McNally.

Edmund Gwenn has an interesting characterisation as the psychiatrist who treats the strange young girl.

Within these Walls
(20th-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Thomas Mitchell, Mary Anderson, Edward Ryan, Stephen Richards, B. S. Pully.

This "father and son prison melodrama" concerns a newly appointed

warden, who takes up his appointment at a State prison following the expulsion of his corrupt predecessor.

The business of handling violent prisoners, who resent his rule, is complicated by the warden's son becoming involved in a conspiracy within the prison and the daughter falling in love with one of the convicts.

A tense story with a dramatic climax is capably put over by Thomas Mitchell, Mary Anderson and Edward Ryan.

Wednesday

Escape in the Desert
(Warner Bros.)

Studio One. 10.30 a.m.

Cast: Philip Dorn, Jean Sullivan, Helmut Dantine, Alan Hale, Irene Manning, Samuel S. Hinds. **Director:** Edward A. Blatt.

Warners has re-made the "Petrified Forest."

Philip Dorn finds himself at a lonely Arizona filling-station to which four escaped prisoners arrive.

His relationship with Jane, a girl tired of the monotony of life in the desert, and his efforts to outwit the prisoners provide the main dramatic interest.

Jean Sullivan, previously seen in "Uncertain Glory" and "Roughly Speaking," plays Jane, while Helmut Dantine is the leader of the gang. Alan Hale and Irene Manning provide some comedy to offset the drama.

The Valley of Decision
(M-G-M)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Greer Garson, Gregory Peck, Donald Crisp, Lionel Barrymore, Preston Foster and Gladys Cooper. **Director:** Tay Garnett.

Miss Garson has a different type of rôle, that of a servant girl who marries into a wealthy family, an assignment which she takes at the peak of a fan popularity attained through her performance in "Mrs. Parkington," "Madame Curie," "Random Harvest" and "Mrs. Miniver."

Gregory Peck has established himself as a top-ranking star in a brief time, appearing in "Keys of the Kingdom" and "Spellbound." His rôle with Miss Garson promises new laurels for both stars.

In the supporting cast are Martha Hunt, Jessica Tandy, Dan Duryea and Barbara Everest.

Crisp is currently in theatregoers' esteem for his performance in "National Velvet." Barrymore, cast as an Irishman, considers his rôle one of the best of his many years on stage and screen.

Burnley Wedding

Miss Doreen Hearnshaw, Rosegrove Lane, Burnley, was married to Eric Walters, Dog and Partridge Inn, Westgate, at St. Augustine's Church, Burnley, on Saturday. The presents included one from directors and staff of Coliseum, where Walters is employed.

New Disney
Feature
Beats Records"THREE CABALLEROS"
STILL IN WEST END

WITH Walt Disney's miracle feature, "The Three Caballeros," registering great business in its fifteenth week at the New Gallery, news has arrived from several pre-release centres telling of large queues and capacity audiences for the feature.

At the Savoy, Folkestone, "The Three Caballeros" has broken the record for the theatre and a return visit has been booked. In Brighton, Bournemouth and other centres the Disney production has registered figures even in advance of the confident expectations of everybody concerned.

A feature of the run of "The Three Caballeros" at the New Gallery has been the consistently high level of the box-office receipts. Queues have been present every day since the film opened at the Regent Street venue.

Meanwhile, RKO-Radio, the distributors, announce that bookings on "The Three Caballeros" are in excess of any other Disney feature for a similar period. This is a remarkable record in view of the enormous number of screenings arranged for the record-breaking "Snow White and the Seven Dwarfs."



Robert Donat and Deborah Kerr
in M-G-M-British's PERFECT
STRANGERS

PATHE'S VJ
ALTERATIONS

Four Pathé Trade shows have been transferred to later dates owing to the VJ holidays. Here are the details:—

"Rogues' Gallery" (P.R.C.), G.-B. Theatre, August 21, 10.45 a.m.; "Strange Illusion" (P.R.C.), G.-B. Theatre, August 22, 10.45 a.m.; "There Goes Kelly" (Monogram), G.-B. Theatre, August 23, 10.45 a.m.; "Dillinger" (Monogram), Palace Theatre, August 23, 2.50 p.m.

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM. LONDON.	SHOWN BY.	STARS.
Thur., Aug. 23	11 a.m.	Rialto	The Echo Murders...	Anglo-American	David Farrar
" " 23	10.30 a.m.	Studio One	God is My Co-Pilot	Warner	Dennis Morgan
" " 23	10.30 a.m.	Studio One	Some Like It Rough	Warner	Kay Francis
" " 23	2.30 p.m.	G.B. Theatre	Little Men	International	Robert Taylor
" " 23	10.30 a.m. & 2.30 p.m.	Own Theatre	A Yank at Oxford	M-G-M	Jackie Moran
" " 23	10.45 a.m.	G.B. Theatre	There Goes Kelly	Pathe	Laurence Tierney
" " 23	2.30 p.m.	Palace Theatre	Dillinger	Pathe	Robert Cummings
" " 23	10.30 a.m. & 2.30 p.m.	Own Theatre	A Yank at Oxford	M-G-M	Robert Cummings
Fri., " 24	10.30 a.m. & 2.30 p.m.	Private Theatre	You Came Along	Paramount	Ida Lupino
" " 24	10.30 a.m. & 2.30 p.m.	Private Theatre	Island Folk	Paramount	Thomas Mitchell
Tues., " 28	10.30 a.m.	Studio One	Devotion	Warner	Phyllis Thaxter
" " 28	10.30 a.m. & 2.30 p.m.	Century Theatre	Within the Walls	20th Century-Fox	Philip Dorn
" " 28	10.30 a.m. & 2.30 p.m.	Own Theatre	Bewitched: Woman at War	M-G-M	
Wed., " 29	10.30 a.m.	Studio One	Escape in the Desert	Warner	
" " 29	2.30 p.m.	Celluloid Th.	Once Upon a Horse	New Realm	Greer Garson
" " 29	10.30 a.m. & 2.30 p.m.	Own Theatre	Valley of Decision	M-G-M	
" " 29	10.45 a.m.	Private Theatre	Dancing Ladies	Columbia	Barbara Stanwyck
Thur., " 30	10.30 a.m.	Studio One	Indiscretion	Warner	
" " 30	6.30 p.m.	Empire Theatre	Perfect Strangers	M-G-M	
BIRMINGHAM.					
Tues., Aug. 28	10.30 a.m.	Futurist	G.I. Honeymoon	Pathe	Gale Storm
" " 28	10.30 a.m.	Forum	God is My Co-Pilot	Warner	Dennis Morgan
" " 28	10.30 a.m.	Scala	A Yank at Oxford	M-G-M	Robert Taylor
Wed., " 29	10.30 a.m.	Scala	They Knew Mr. Knight	G.F.D.	Nora Swinburne
" " 29	10.30 a.m.	Forum	Dillinger	Pathe	Laurence Tierney
" " 29	10.30 a.m.	Futurist	You Came Along	Paramount	Robert Cummings
Thur., " 30	10.30 a.m.	Scala	Rogues Gallery	Pathe	Frank Jenks
" " 30	10.30 a.m.	Forum	The Echo Murders	Anglo-American	David Farrar
CARDIFF.					
Mon., Aug. 27	10.45 a.m.	Park Hall	Army Wives	Pathe	Elyse Knox
Tues., " 28	10.45 a.m.	Capitol	Night Must Fall	M-G-M	Robert Montgomery
" " 28	10.30 a.m.	Empire	Wedding Night	International	Gary Cooper
" " 28	10.45 a.m.	Park Hall	Follow the Leader	Pathe	East Side Kids
Wed., " 29	10.45 a.m.	Empire	Men in Her Diary	G.F.D.	Peggy Ryan
" " 29	10.45 a.m.	Park Hall	Strange Illusion	Pathe	James Lydon
" " 29	10.30 a.m.	Olympia	The Echo Murders	Anglo-American	David Farrar
Thurs., " 30	10.45 a.m.	Empire	A Yank at Oxford	M-G-M	Robert Taylor
GLASGOW.					
Tues., Aug. 28	10.30 a.m.	Greens	Tom Brown School Days	International	Cedric Hardwicke
" " 28	10.50 a.m.	La Scala	Dillinger	Pathe	Laurence Tierney
" " 28	10.45 a.m.	Regent Theatre	Where Do We Go From Here?	20th Century-Fox	Fred MacMurray
" " 28	10.45 a.m.	Cosmo	You Came Along	Paramount	Robert Cummings
" " 28	10.45 a.m.	Cranstons	The Echo Murders	Anglo-American	David Farrar
Wed., " 29	10.45 a.m.	La Scala	They Knew Mr. Knight	G.F.D.	Nora Swinburne
" " 29	10.50 a.m.	Playhouse	Rogues Gallery	Pathe	Frank Jenks
Thur., " 30	10.50 a.m.	Playhouse	There Goes Kelly	Pathe	Jackie Moran
LEEDS.					
Tues., Aug. 28	10.45 a.m.	Tatler	Tom Brown School Days	International	Cedric Hardwicke
" " 28	10.30 a.m.	Ritz	Rogues Gallery	Pathe	Frank Jenks
" " 28	10.30 a.m.	Tower	You Came Along	Paramount	Robert Cummings
Wed., " 29	10.45 a.m.	Scala	They Knew Mr. Knight	G.F.D.	Nora Swinburne
" " 29	10.45 a.m.	Tatler	Swiss Family Robinson	International	Freddie Bartholomew
" " 29	10.30 a.m.	Ritz	Dillinger	Pathe	Laurence Tierney
Thur., " 30	10.30 a.m.	Ritz	The Echo Murders	Anglo-American	David Farrar
LIVERPOOL.					
Tues., Aug. 28	10.45 a.m.	Futurist	Men in Her Diary	G.F.D.	Peggy Ryan
Wed., " 29	10.45 a.m.	Palais de Luxe	Army Wives	Pathe	Elyse Knox
" " 29	10.45 a.m.	Majestic	You Came Along	Paramount	Robert Cummings
" " 29	10.45 a.m.	Forum	A Yank at Oxford	M-G-M	Robert Taylor
Thur., " 30	10.45 a.m.	Trocadero	They Knew Mr. Knight	G.F.D.	Nora Swinburne
" " 30	10.45 a.m.	Majestic	Follow the Leader	Pathe	East Side Kids
" " 30	10.30 a.m.	Forum	God is My Co-Pilot	Warner	Dennis Morgan
" " 30	11 a.m.	Own Theatre	Where Do We Go from Here?	20th Century-Fox	Fred MacMurray
MANCHESTER.					
Tues., Aug. 28	10.45 a.m.	Oxford St. P.P.	Wedding Night	International	Gary Cooper
" " 28	10.45 a.m.	Market St. P.P.	Army Wives	Pathe	Elyse Knox
" " 28	10.45 a.m.	Theatre Royal	You Came Along	Paramount	Robert Cummings
Wed., " 29	10.45 a.m.	Theatre Royal	They Knew Mr. Knight	G.F.D.	Nora Swinburne
" " 29	10.45 a.m.	Market St. P.P.	Follow the Leader	Pathe	East Side Kids
" " 29	10.45 a.m.	New Oxford	Forget Me Not	Key Films	
" " 29	10.45 a.m.	New Oxford	Russian Pot Pourri	Key Films	
Thur., " 30	10.45 a.m.	Market St. P.P.	Strange Illusion	Pathe	James Lydon
" " 30	10.45 a.m.	Gaiety	Once Upon a Horse	New Realm	David Farrar
" " 30	10.30 a.m.	Theatre Royal	The Echo Murders	Anglo-American	
NEWCASTLE.					
Tues., Aug. 28	10.45 a.m.	Essoldo	Army Wives	Pathe	Elyse Knox
" " 28	10.30 a.m.	Haymarket	God is My Co-Pilot	Warner	Dennis Morgan
" " 28	10.45 a.m. & 3 p.m.	Own Theatre	Where Do We Go from Here?	20th Century-Fox	Fred MacMurray
" " 28	10.45 a.m.	Grainger	A Yank at Oxford	M-G-M	Robert Taylor
Wed., " 29	10.30 a.m.	Grainger	Night Must Fall	M-G-M	Robert Montgomery
" " 29	10.45 a.m.	Stoll	They Knew Mr. Knight	G.F.D.	Nora Swinburne
" " 29	10.45 a.m.	Essoldo	Follow the Leader	Pathe	East Side Kids
" " 29	10.45 a.m.	Haymarket	Devotion	Warner	Ida Lupino
Thur., " 30	10.30 a.m.	Harmarket	Escape in the Desert	Warner	Philip Dorn
" " 30	10.30 a.m.	Stoll	The Echo Murders	Anglo-American	David Farrar
NOTTINGHAM.					
Tues., Aug. 28	10.30 a.m.	Carlton	Night Must Fall	M-G-M	Robert Montgomery
" " 28	10.45 a.m.	News Theatre	Men in Her Diary	G.F.D.	Peggy Ryan
SHEFFIELD.					
Tues., Aug. 28	10.45 a.m.	Cinema House	Men in Her Diary	G.F.D.	Peggy Ryan
" " 28	10.40 a.m.	Union St. P.P.	G.I. Honeymoon	Pathe	Gale Storm
Wed., " 29	10.40 a.m.	Regent	Dillinger	Pathe	Laurence Tierney
" " 29	10.45 a.m.	Union St. P.P.	The Echo Murders	Anglo-American	David Farrar
" " 30	10.45 a.m.	Cinema House	They Knew Mr. Knight	G.F.D.	Nora Swinburne
Thur., " 30	10.40 a.m.	Union St. P.P.	There Goes Kelly	Pathe	Jackie Moran
" " 30	10.30 a.m.	Hippodrome	A Yank at Oxford	M-G-M	Robert Taylor

SITUATIONS VACANT

"None of the vacancies for women advertised in our columns relates to a woman between 18 and 40 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act, or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."

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WANTED, CHIEF OPERATOR FOR CENTRAL LONDON; MODERN KINEMA; SPLENDID OPPORTUNITY. PERMANENT POSITION; WAGES £7 10s.; ONLY MEN OF EXPERIENCE NEED REPLY. LONDON AND SOUTHERN COUNTIES INQUIRIES ONLY.—E., BOX 871, KINEMATOGRAPH WEEKLY.

CHIEF Operator, wanted; easy hours, one matinee weekly; wages £5 10s.—Apply in writing, The Picture House, Beaconsfield, Bucks.

CHIEF Operator, also Second and Third, required for small West End cinema; comfortable, permanent; good wages paid to right applicants.—Apply by letter to Fletcher, Eros House, 29/31, Lower Regent Street, S.W.1; or 'phone Reg. 4507.

CAPABLE Chief for South London (independent); Simplex, RCA, Kalee automatic. Progressive post to a man who will study his job; wages £8, expenses, to start; permanent.—Write, Advertiser, 49, Headstone Lane, North Harrow, Middlesex.

WANTED, Chief Operator; W.E. sound.—'Phone or write with particulars and wage required, Percy Carter, Palace, Blandford, Dorset. Tel. 12.

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GOOD Second and Third Operators required at Regent, Holloway (re-opening); W.E. and Kalee.—Write or call, Mr. Wareing, Regent Cinema, Holloway Road. Permanent situations.

SECOND Projectionist required by large Portsmouth cinema theatre; comfortable position for right man.—Apply, Manager, Theatre Royal, Commercial Road, Portsmouth.

WANTED, Operator for small hall seating 400; B.T.H., Kalees; once nightly hall; comfortable and permanent situation for the right man.—Star Cinema, Barton-on-Humber, Lincs.

AN experienced Operator required.—Apply to Managing Director, Metropole de Luxe Cinema, Ashley Road, Bristol.

OPERATORS wanted, all grades, for independent cinema, S.W. suburb; also holiday reliefs.—H., Box 874, Kinematograph Weekly.

BUTCHER'S have vacancies for Copy Typist, Shorthand-Typist, Ledger and Box-Office Receipts Clerks.—Apply by letter, giving particulars of experience, and salary required, or for an appointment, Butcher's Film Service, Ltd., 175, Wardour Street, W.1.

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SALE.—Two genuine Francis Searchlights, fitted with 20-inch mirrors, in excellent condition; require slight attention; ideal for floodlighting or similar display. Accept £50 or near offer.—O., Box 880, Kinematograph Weekly

KALEE 8 front shutter Mechanism, complete with W.E. drive for Universal base; in perfect condition; £65. Also pair of large aperture Kino-Star 4 in. Lenses, bargain, £8 10s. each.—Regal, Petworth, Sussex.

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LENSES for Sale.—Pair 3½-in. Series A, pair 5-in. Series No. 1, pair A.W.H. SOUND.—Write, G., Box 898, Kinematograph Weekly.

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RE that Post-war Job.—Will Studio or Kinema Personnel (Technical, Secretarial, Administrative, Production, Scenarist, Catering, etc.) register at the Geoffrey Benstead Agency, 122, Wardour Street, London, W.1. 'Phone: Gerrard 7041/8110. Licensed annually by the L.C.C.

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ART Posters, Showcards, Special Displays.—J. S. Woolley, Advertising Service, Prudential Chambers, Market Place, Loughborough. Specialists in Kinema Advertising.

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(Many Advertisements unavoidably held over)

E. G. TURNER

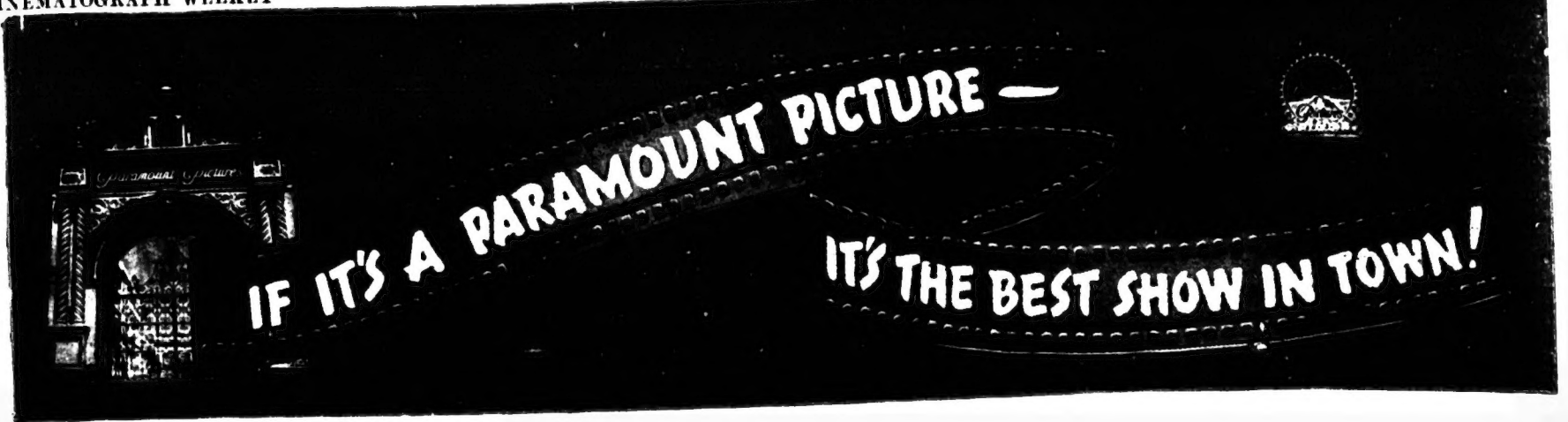
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